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1899



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Achenbach, O.	Col	Fink
Adan	Constant	Frère, E.
Alvarez	Coomans	Fromentin
Anders	Corcos	Gabani
Apol	Corot	Gaisser
Arnoux	Courbet	Garcia
Artz	Couture	Garrido
Atalaya	Coxe, R. C.	Gay, E.
Ballavoine	Crosio	Geibel
Ballve	Dambourgez	Gérôme
Beard, W. H.	Danger	Giroux
Beauquesne	Daubigny	Gonzales
Becker, Prof. K.	De Buel	Gruppe
Benedicter	De Chambord	Grützner
Benlliure	Defaux	Guisser
Beno-Adam	Defregger	Guyot
Blume	De Grave	Haanen
Boggs	De Grossi	Hagborg
Bonheur, Mlle. Rosa	Delacroix	Hagemann
Boughton	Delaunay	Haquette
Bouguereau	De Vos	Hayon
Boutibonne	Dewey	Henner
Breling	Diaz	Hildebrandt
Breton, Jules	Doré	Hiller
Bridgman, F. A.	Du Bufe	Hoff
Brown, J. G.	Dupré, Julien	Hooghe, P. De
Brozik	Dupré, Léon Victor	Huntington, D.
Bruck-Lajos	Duverger	Hyon
Bunner, A. F.	Erdmann	Jacomín
Cazin	Eroli	Jacquet
Ceramano	Escosura	Jakobides
Chapin	Falat	Jardon
Chetwioski	Fasce	Jimenez-y-Aranda
Claude Lorrain	Ferry	Johnson, Eastman

Jones, S. C.	Neuhaus, F.	Schutze
Kever	Nicholls, B. H.	Seignac
Kindsdael	Nicol, Erskine	Seitz
Knaus, Prof. L.	Ochmidien	Simoni
Koriecs	Ommeganck	Sohn
Kowalski	Outin	Soulaereir
Kraemer	Palizzi	Staneck
Kray	Palmaroli	Story, G. H.
Kronberger	Papperitz	Streitt
Lachenwitz	Pasini, A.	Tamburini
Lambert	Penne	Teniers (the Younger)
Lampert	Perez	Teniers (the Elder)
Leloir	Perrault	Ten Kate, H.
Lemaire	Petersen	Thompson, H.
Leman	Pezant	Thors
Lerolle	Piloty	Toulmouche
Lesrel	Piltz	Troyon
Lindenschmidt	Piot	Van Marcke
Luben	Piotrowski	Vély
Madrazo, R. de	Plasert	Verboeckhoven
Makart	Poil	Verhas
Mauve	Post	Vernet, Horace
Max	Rabe	Vibert
McCord	Raffaëlli	Vinea
Meissonier, J. C.	Ravel	Voltz
Mencia	Ricci	Walker, H.
Menzler	Richter	Weeks, E. L.
Merle	Rico	Willems
Meyer von Bremen	Rigon	Winterhalter
Millet, François	Romako	Wood, T. W.
Miralles, F.	Rousseau	Worms
Moreau	Roybet	Wright
Mosler	Salmson	Yenő
Muller, C. L.	Scalbert	Zamacoïs
Munier	Schlesinger	Zampighi
Munkácsy	Schmidt	Ziem
Murphy, J. F.	Scholz	Zimmerman
Nechutrey	Schreyer	

BIOGRAPHICAL NOTES AND INDEX.

ACHENBACH (OSWALD),

Germany.

Born at Düsseldorf, 1827. Brother and pupil of Andreas Achenbach. Medals, Paris, 1859, 1861, 1863. Legion of Honor, 1863.

No. 13—*Garibaldi's Caprera Home.*

ADAM (BENNO),

Germany.

Born at Munich, July 15, 1812. Son and pupil of Albrecht, and one of the best animal painters of the Munich School. He has been called the German Landseer on account of his skill in treating domestic animals, combined with human figures.

No. 115—*Ass and Colt.*

ADAN (LOUIS ÉMILE),

France.

Born at Paris, March 26, 1839. Pupil of Picot and Cabanel. Medals, Paris, 1875 and 1882.

No. 235—*Marguerite.*

ALVAREZ (LUIS),

Spain.

Born at Madrid in 1841, in narrow circumstances, and early left an orphan. He contrived, however, to secure entrance at the Academy, and made his way thence to Rome, almost penniless and without resources to call upon for aid. His first picture, exhibited in Florence in 1861, though completed in the face of the most depressing difficulties, obtained a medal, and was purchased, when he carried it to Madrid for exhibition, by Queen Isabella, who pensioned the artist in order to enable him

to continue his studies. King Amadeus continued Alvarez in favor and gave him government commissions, and he has received honors from King Humbert of Italy. He has been one of the most influential men in shaping the present Spanish school of art. Was a pupil of Madrazo the elder.

No. 125—*Hide and Seek.*

ANDERS (E.),

Germany.

Pupil of Düsseldorf Academy.

No. 83—*Mother's Love.*

APOL (LOUIS),

France.

Contemporary French School.

No. 101—*River Scene.*

ARNOUX (MICHAEL),

France.

Born at Paris. Contemporary French School. Pupil of Pierre Édouard Frère.

No. 236—*The Old Hunter.*

ARTZ (DAVID ADOLPHE CONSTANT),

Holland.

Born at The Hague, 1837. Pupil of Mollinger, later of Josef Israels. He made his first impression as a painter of peasants, but during later years, possibly because it had been said that he had taken his cue from Israels, he gave his attention mostly to depicting the life and character of the Dutch people who dwell near the sea and gain their livelihood from its waters. His first exhibits at the Salon won for him recognition in the Paris art world.

No. 250—*Gathering Wild Flowers.*

ATALAYA (E.),

Italy.

Contemporary Roman-Spanish School. Studio in Paris.

No. 128—*An Outing.***BALLAVOINE (JULES FRÉDÉRIC),**

France.

Born at Paris. History and genre painter. Pupil of Pils.
Awarded a medal of the 3d Class, Paris, 1880.No. 98—*A Dream.***BALLVE (H.),**

France.

Contemporary French School. Studio in Paris.

No. 203—*Gathering Fagots in the Forest.***BEARD (WILLIAM H.),**

United States.

Born at Painesville, O., 1825. Began as a traveling portrait painter; settled in Buffalo, N. Y., 1850, and visited Europe on his savings in 1857. Studied at Düsseldorf, and painted and sketched in Italy, Switzerland, and France. Settled in New York City, 1860; became a National Academician, 1862. Adopted animal painting as his specialty, investing his pictures with an interest of idea by giving to the brute creation a suggestion of the action and expression of the human race.

No. 51—*Voices of the Night.*

No. 218—"Go When I'm a Mind To."

BEAUQUESNE (WILFRED C.),

France.

Born at Rennes. Pupil of Horace Vernet and Émile Lecomte.
A painter of military subjects and battle scenes.No. 209—*The Alarm.*No. 220—*Bugle Call.*No. 254—*On Guard.*

BECKER (Prof. KARL),**Germany.**

Born at Berlin, 1820. Pupil of the Berlin Academy, of Von Klover, of Heinrich Hess, and Cornelius, and Pensioner of the Berlin Academy at Paris and Rome. Member and Vice-President of the Academy of Berlin. Member of the Academy of Vienna and of the Royal Society of Letters and Fine Arts of Belgium. Officer of the Order of Leopold. Medals at Berlin, Vienna, Munich, and Paris.

No. 69—*Italian Mother at Prayer.*

BENEDICTER (JOSEF),**Germany.**

Born at Fischingen, Württemberg, June 4, 1843. Architecture painter. Pupil from 1863, of Munich Academy, lastly under Professor Alex. Wagner, until he joined in the campaign against France in 1870. After the war he went to Holland, and in 1876, visited Florence, Rome, and Naples.

No. 35—*A Dutch Kitchen.*

BENLLIURE (JOSÉ),**Spain.**

A leading member of the Spanish colony at Rome, José Benlliure combines in himself the kindred gifts of the painter and the sculptor in a high degree. He is a native of Valencia, where he was born about 1858, and a pupil of Domingo, under whose able tutorship his talent ripened early into original brilliancy and strength. He secured his first honors at the Madrid Salon, and after his settlement in Rome became a popular exhibitor at the exhibitions of Italy and Germany, whose medals followed that of his native country. At the Munich Exhibition of 1889 his was one of the works purchased for the National Art Museum, and they are received with equal favor in England, where they figure in the leading private collections. Señor Benlliure is one of the artists pensioned by the Spanish Government for residence in Italy, and some of his most successful and ambitious compositions have been executed to the order of the state for the decoration of public edifices. His fine color, spirited technique

and close appreciation of the picturesque, place him among the foremost of the bright galaxy of artistic stars who sustain for Spanish art to-day the honors won for it by Fortuny.

No. 11—*The Picador's Reward.*

BLUME (EDMUND),

Austria.

A native of Vienna. A painter of genre subjects, particularly those relating to the Tyrolese peasants' life.

No. 82—*Grandma's Story.*

BOGGS (FRANK M.),

United States.

The French, who are always keenly appreciative of the dramatic quality in art, were the first to hail in F. M. Boggs a painter of sea and shore who could not only convey the impression of what he saw, but of how he felt it, too. Born at Springfield, O., in 1855, it was not until 1880 that he appeared in the Salon as an exhibitor. His recognition abroad was immediate. His first Salon picture was talked about. His second, in 1881, was purchased by the French Government for the Luxembourg collection. This was a representation of the "Place de la Bastille," handled with striking effectiveness, yet a close adherence to the fundamental and characteristic facts of the subject. At the Salon of 1882, the French nation again set the seal of its approval on his art, by the purchase of his "Port d'Isigny," in which he showed, as a marine painter, a power quite equal to his previous manifestations in another line of subjects. Medals at foreign and American exhibitions followed each other in rapid succession, and his free and dashing style, a sort of gallant independence of thought and execution, as of a man who saw nature alive and painted her so, commanded the public admiration, while it secured the approbation of more critical and analytical minds. At the first Prize Fund Exhibition at the American Art Galleries, in 1885, Mr. Boggs secured one of the

\$2,500 awards with his "Rough Day at Honfleur," which is now in the Museum of Fine Arts, Boston.

No. 122—*View of Dordrecht.*

BONHEUR (MARIE ROSA),

France.

In her ripe old age, the most distinguished member of her sex in the history of art can look back to her youth of trial and struggle over a life rich in all the rewards that perseverance can conquer for genius. Born of an artistic family in 1822, at Bordeaux, Rosa Bonheur's entry into art was attended by a bitter poverty, that sometimes threatened to end in desperation. Her father, a worthy and industrious but unfortunate artist, brought her to Paris in 1830, after the death of her mother, and narrow as his means were, put her to school. But the girl, born an artist, rebelled against mere book-learning, and rather inclined to share with the boys their truanancies in the fields. She had acquired some skill in drawing, from imitating her father at his work, and this art she cultivated at school to the neglect of most of her other studies. Finally, the conviction of her vocation forced itself upon her father, and he removed her from the seminary, and set her to copying pictures in the Louvre. From the start she gained a little money by the sale of her copies, and of little studies and pictures painted at home, and after assuring herself that she might hope for patronage, she turned her attention largely to the painting of animals, of which she was very fond. The oddity of a young girl choosing such a field of labor attracted attention to her. Her ability commanded respect. In a modest way prosperity began to come to her, and with every annual exhibition her fame grew and her admirers multiplied. Her first original pictures were exhibited at Bordeaux, in 1841. One represented two rabbits, and the other goats and a ram. In 1849 she was made director of the Paris Free School of Design for Young Girls, and in 1853 she crowned her fame with the great "Horse Fair," now in the Metropolitan Museum of Art. Every possible honor has been conferred upon her by her own country and other European states. The high-

est, perhaps, was that embodied in the order of the Crown Prince, late the Emperor Frederick, of Prussia to his army, to rigidly respect her house and studio, when the surges of war fairly washed its walls with blood. Surrounded by her pet beasts in her uninvaded garden, she alone, of all the artists of Paris, was able to continue her devotion to her art during the great war that swept the last Napoleonic Empire out of existence.

No. 87—*The Choice of the Flock.*

BOUGHTON (GEORGE H.),

United States.

Although of English birth, and for the past thirty years a resident of his native country, the United States still claims George H. Boughton as an American artist. Nor is this without reason. Born in England in 1834, he was brought to this country in 1837 by his parents, and at Albany, N. Y., commenced to instruct himself in the art for which he manifested talent in his earliest boyhood. It was at Albany that he opened his first studio in 1850, and the old American Art Union was almost his first patron. It was on the proceeds of its patronage that, in 1853, he went to Europe to improve himself in his art, and from this journey he returned to resume his residence in Albany, and subsequently in New York City, where he remained several years. His first exhibit at the National Academy of Design was made in 1858, with "A Winter Twilight," and it was not until 1859 that he returned to Europe, first settling down to study in Paris, and in 1861 going to London, where he has since remained. In 1863 his pictures made their mark at the British Institution, and in 1864 at the Royal Academy. American collectors continued their support, and English connoisseurs recognized and encouraged him. Thus began for the artist a career of phenomenal success, which time has only augmented. Mr. Boughton became a National Academician in 1871, and a Member of the Royal Academy in 1888, and has received many continental recognitions and honors.

No. 41—*Katrina Van Tassel.*

BOUGUEREAU (WILLIAM ADOLPHE),

France.

One day in 1842 or so, there was a veritable riot among the students of the Alaux Art School at Bordeaux. It was occasioned by the award of the prize of the year to a shopkeeper's young clerk, from La Rochelle, who was taking daily drawing lessons of two hours each, which his employer allowed him to abstract from business. The young Bohemians had such a contempt for the young clerk that they resented with violence the fact that he should win the honor of the school above their heads. But Bouguereau received the prize in spite of their protests, and it decided his career. He determined to become an artist. His family objected. He persisted, threw up his employment at the shop, and went, penniless, to live with his uncle, who was a priest at Saintonge, and to paint portraits of the townspeople for a few francs each. Out of his earnings he contrived to save 900 francs, on which capital he proceeded to Paris, entered the studio of Picot, and secured admission to the École des Beaux Arts in 1843, at the age of eighteen years. He lived by incredible shifts, finally receiving some small assistance from his family, until, in 1850, he won the *Prix de Rome*. For four years he was a pensioner and student in Rome, and he returned to Paris an artist competent to the execution of great works. Public commissions and private patronage soon laid the foundation of his fortune. He became a Member of the Legion in 1859, and an Officer in 1876, during which year he was also elected a Member of the Institute—of which he has since been President. He has received the Medal of Honor twice—in 1878 and in 1885—and is decorated with numberless foreign orders.

No. 271—*The Little Pilferers*.

BOUTIBONNE (CHARLES ÉDOUARD),

France.

Born at Buda-Pesth, Hungary, of French parents. Genre painter. Pupil of Winterhalter. Medal, 3d Class, 1847.

No. 156—*Skating*.

BRELING (H.),**Germany.**

Contemporary German School. Pupil of Munich Academy.

No. 217—*The Jolly Fiddler.*

BRETON (JULES ADOLPHE),**France.**

Born at Courrières in 1827, he was schooled under Drölling and Dévigne, whose lessons in technique only furnished him with a foundation upon which to create a style of his own. He commenced to claim attention in 1849, received his first medal in 1855, one of the second class in 1857, and after first-class awards in 1859, 1861, and 1867, was granted a Medal of Honor in 1872. He had been accorded the Legion of Honor in 1861, and was made an Officer in 1867. Prosperity had come with fame. He was admitted to be, as an original and sympathetic delineator of village and country life of the happier order, what Jean François Millet was to its more grandiose and pathetic side. His poetic temperament invested his pictures with a subtle, sentimental charm. Masterpiece after masterpiece passed into the great collections of Europe and America. The sale of his "Evening in Finisterre" and of his "First Communion" in this city was attended with positive public enthusiasm.

No. 9—*Portrait of Himself.*

BRIDGMAN (FREDERICK A.),**United States.**

Born at Tuskegee, Ala., in 1847. At an early age he was employed during the day as an engraver by the American Bank Note Company in New York. In 1866 young Bridgman abandoned the steel plate for the canvas, and went to Paris to study art at the École des Beaux Arts. Gérôme, under whom he worked, became sincerely interested in him, and his encouragement had doubtless much to do with the young man's advancement of himself. His first exhibited pictures were of subjects drawn from his summer sketching tours in Brittany. After-

wards, for several years, he painted from material found in the Pyrenees, where he settled in 1870. From the Spanish border he went further afield, to Algiers, Egypt, and up the Nile. His personal movements can be clearly traced in his works, from his "American Circus in France," which first attracted marked attention to him, while he was yet almost a student in the schools, down to the latest records of the activity of his brush in Algiers. He commenced exhibiting in the National Academy of Design in this city in 1871; in 1874 was made an Associate, and in 1881 became a full Academician. Meanwhile he had won his medals in Paris, and in 1878 had been received into the Legion of Honor. Mr. Bridgman has his studio in Paris, but frequently visits his native country, and has made exhibitions of his works, which have enjoyed deserved success.

No. 179—*Afternoon Hours.*

BROWN (JOHN G.),

United States.

Born at Durham, England, 1831. Studied at Newcastle-on-Tyne and in the Edinburgh Academy of Design. Painted portraits in London, and in 1853 came to New York, where he studied at the National Academy of Design. While engaged in painting portraits in this city, he cultivated an original style of genre which speedily attracted attention to him, and whose popularity led to his final adoption of this walk of art. Became a member of the National Academy, 1863; is one of the founders of the American Water Color Society, of which he is now the President; and the Artists' Fund Society.

No. 124—*Dead Broke.*

No. 154—*The Challenge.*

BROZIK (VACSLAV VON),

Austria.

Born at Tzemoschna, near Pilsen, Bohemia, 1852. Pupil of the Academy at Prague, the Academy at Munich under Piloty, and

M. de Munkácsy in Paris. He received a medal at the Salon of 1878, and gold medals at Expositions in Berlin, Vienna, Munich, and Brussels. He was made a Chevalier of the Legion of Honor in 1893, and an Officer of the Legion in 1896; Member of the Institute, 1897. He is a Knight of the Order of Francis Joseph of Austria, Commander of the Order of Letters and Arts of Austria, Knight of the Order of Leopold of Belgium, and of St. Michael of Bavaria. He was created a Baron by the Austrian Emperor in 1897, and has been appointed painter to the Imperial Family of Austria. He is also Director of the Academy of Fine Arts at Prague.

No. 71—*The Falconer's Recital.*

BRUCK-LAJOS (LOUIS),

France.

Born at Papa, Hungary, Nov. 3, 1846. Genre painter. Pupil of Vienna Academy. Studied in 1869 to 1872 in Italy, especially in Venice, where he was for a short time a pupil of the Academy; also pupil, in Paris, of Munkácsy.

No. 58—*Investigating the Lunch Basket.*

No. 86—*The Unwilling Schoolboy.*

No. 238—*Rehearsal.*

BUNNER (ANDREW FISHER),

United States.

Born at New York in 1841; died there 1897. Associate of the National Academy of Design. Studied in Germany, France, and Italy. First exhibited in New York at the National Academy of Design, in 1867. Lived for several years in Venice.

No. 59—*The Molo or Harbor of Venice.*

CAZIN (JEAN CHARLES),

France.

Jean Charles Cazin, born at Samer, Pas-de-Calais, was one of the pupils of that remarkable master, Lecoq de Boisbaudran,

whose name has been assured of immortality, not through his own pictures, but through the genius of the scholars to whom he gave their development. De Boisbaudran was one of those rarely gifted men whose intelligence and sympathy penetrated the souls of his followers, analyzing their sentiments and natural inclinations in art and propagating them as the gardener does a flower, with tender and loving skill. From the studio of this master of masters young Cazin won his first honors in 1876 with his "Dock-Yard," following it in 1877 with "The Flight into Egypt," which confirmed his title to respectful recognition. He was in those days a painter of history, sacred and profane, and of genre, and as such he won his first-class medal in 1880, and in 1882 his ribbon of the Legion of Honor. It is a peculiarity of the Boisbaudran school that it has graduated some of the greatest realists in contemporary art, among whom may be mentioned Legros, now at the head of his rank in London; Gabriel Ferrier, a sterling talent full of soul and fire, and L'Hermitte, a painter of the people and the fields of his birth and boyhood, in whom the future may find a worthy successor of Millet. To their ranks Cazin has become joined, and his influence on current art is perhaps more potent than that of any of his colleagues of the Boisbaudran *atelier*. Into the landscape art of France, fallen into a stagnated imitative mannerism based on the master-manners of Corot, Rousseau, Dupré, and Diaz, he has blown a breath of new and healthy life. Like his great predecessors, he is a naturalist, and like them he sees nature with the eye of a poet, made keen and lucid by the stimulus of inspiration, and harmonic with the echoing chords of a sympathetic soul.

No. 227—*Night*.

CERAMANO (CHARLES FERDINAND),

: Belgium.

Born at Thielt, Belgium.

No. 109—*Sheep*.

CHAPIN (C. H.),**United States.**

Contemporary American School.

No. 242—*Moose Lake, Adirondacks.***CHETROWSKI (J.),****Russia.**

Contemporary Russian painter.

No. 143—*Lunch in Camp.***CLAUDE LORRAINE,****France.**

Born in 1600 ; died at Rome, Nov. 23, 1682. French School. Landscape painter. Real name Gelée. Pupil in drawing of his elder brother Jean. Wood engraver at Freiburg in Breisgau. Taken to Rome in 1613 by a relative, he went thence to Naples, where he spent two years as pupil of Godfrey Wals, a painter from Cologne. From 1619 to April, 1625, he lived at Rome, working as apprentice and valet to Agostino Tassi—who was employed by the Cardinal di Montalto to decorate his palace—after which he returned to Lorraine by Venice and Tyrol. At Nancy he found employment in decorating the Chapelle des Carmes for Duke Charles III. with figures and architectural ornaments, until the middle of the year 1627, when he returned to Rome to remain for the rest of his life. Here he became intimate with Suardart, Peter de Laar, and Poussin, and spent his time in making studies in the Campagna at Tivoli, Frascati, and Subiaco. By 1634 Claude had become a celebrity of Rome and had painted many pictures, although none are known of a date earlier than the "Village Fête," and the "Seaport," at the Louvre, of the year 1639. From the Church of the Trinita di Monte, where he was buried, and where his monument was destroyed by the French in 1798, his remains were removed in 1840 to the Church of S. Luigi in Francesi at the suggestion of M. Thiers.

No. 182—*Port and Harbor of Marseilles.*

COL (DAVID),**Holland.**

Born at Antwerp, 1822. Pupil of De Keyser and Antwerp Academy. Medal, Vienna Exposition, 1873. Chevalier of the Order of Leopold.

No. 99—*A Regular Customer.*

CONSTANT (JEAN JOSEPH BENJAMIN),**France.**

A picture which caused more than usual comment at the Salon of 1870 was the work of a young artist who had made his first exhibit there only a year or two before. It was entitled "Too Late." The gay city, which never fails to appreciate an allegory, even if it be at her own expense, took this one up and made the name of Benjamin Constant famous. He was a Parisian of good family, born in 1845. A pupil of Cabanel, he had rejected Cabanel's manner totally, and in spite of the impression made by his "Too Late," had not yet settled on his true avocation in art. It came to him by accident. Having drifted into Spain after the war, he commenced to experience the seductions of its semi-tropical life and nature, and when he went to North Africa with an embassy to the Sultan of Morocco, the key to his art was found. He became an Orientalist and the leader among them. His travels enriched him in themes for his brush, which won him wealth and the honors that are quite as dear to the artist. So wide a success did his Oriental subjects meet that he fell under the reproach of being unable to do anything else. As a practical refutation of this charge he produced a series of historical compositions and characterizations quite equal in technique and power to his previous pictures.

No. 268—*Al Fresco, Tangiers.*

COOMANS (JOSEPH),**Belgium.**

Born in Brussels, 1816. Studied under Hasselacre in Ghent, Nicaise de Keyser and Wappers in Antwerp, and in Paris. Visited Algiers with the French army, and traveled in Italy,

Turkey, Greece, and the Crimea. Devoted himself chiefly to Pompeian subjects, of which he had made a close study. Had his studio in New York in 1889-90. Died in 1891. His two daughters have inherited much of his talent and paint in a similar style.

No. 67—*Phidias in his Atelier.*

No. 229—*A Classic Beauty.*

CORCOS (PROFESSOR MATTEO VITTORIO),

Italy.

Born at Levourne. Pupil of Morelli. Medals at Turin, 1880; Milan, 1881. Chevalier of the Orders of St. Maurice and Lazare.

No. 170—*A Visit to the Convent.*

COROT (JEAN BAPTISTE CAMILLE),

France.

Jean Baptiste Camille Corot was born at Paris, 1796, the son of a prosperous tradesman. Pupil of Michallon and Victor Bertin, and traveled in Italy in 1826. Traveled much in France, painting from nature and creating a style out of his experiments. Although at first neglected by the public, his patrimonial fortune enabled him to live comfortably and paint to suit himself. He received medals, 1833, 1848, 1855, 1867; was given the Legion of Honor in 1846 and became an Officer in 1867. He died in Paris in 1875. The influence of Corot on the art of our time cannot be overestimated. He lifted landscape painting into the realm of idyllic poetry, just as Rousseau gave it a tragic, and Diaz a romantic, significance. Each man painted according to his feelings. The spirit of the South which burned in Diaz, the melancholy of an unhappy life which darkened Rousseau, were replaced in Corot by a genial gayety of temperament which reflects itself in his works. He was one of the earliest of the men of 1830 to receive public recognition, and when success did come to him it atoned for the neglect of the past.

No. 225—*The Village Church.*

COURBET (GUSTAVE),**France.**

The influence of Courbet on French art was overestimated at one time. He was a man of great gifts, but too narrow in mind and coarse in mental fiber to make a leader. He could bully men but not persuade them, and it was part of his dogmatic nature to demand absolute devotion and belief or reject all compromise upon it. He himself did not perceive the weakness of his own character, and his failure to force an artistic issue upon France rendered him furious and resentful. He went so far at one time as to almost abjure his native country in favor of Germany, and made it his boast to welcome foreign honors and reject those of his own nation. All of this reacted against him, and raised a storm of unmerited reprobation that recoiled upon his works. He died in exile in Switzerland, in 1878, a man of sixty years, broken in fortune, regretted by few, and mourned by fewer still. Since his death his great artistic gifts have slowly won their true appreciation, and the tumultuous spirit of the man fading from memory, leaves the fame of the artist shining as it deserves. Born at Ornans, Courbet was originally destined for the law and sent to Paris in 1839 to attend the schools. He neglected his legal studies to lounge among the studios, and did some desultory painting under David d'Angers. He may be considered as self-created in art, however, and his very first exhibited picture, in 1844, had in it a marked originality and a bold and personal style.

No. 42—*The Stone-Breakers.*

COUTURE (THOMAS),**France.**

At the age of thirty-two years, almost unknown outside of artistic circles and not any too widely known within them, Thomas Couture made himself immortal by a single work. The "Romans of the Decadence" took the art world by storm. Couture, born at Senlis in 1815, had studied art under Gros and Delaroche. In 1840 he showed his first picture at the Salon. In 1879 just after his death, his last was exhibited. In these thirty-eight years his vast energy had overcrowded itself in works

which followed each other rapidly and yet failed to keep pace with the sweep of his fecund imagination. He once complained that he needed the arms of four men to accomplish what he dreamed. He was by turns idealist and satirist, a painter of facts, of creations, and of reflections upon human folly worthy of the invention of Balzac. Such a man naturally could not go through life without contests, and in spite of success, fame, wealth, and the devotion of scholars from whose ranks came some of the great painters of our time, Couture ended his life a disappointed man. He quarreled with his contemporaries on points in and beliefs of art. He quarreled with the Empire, which was only too anxious to conciliate him with patronage, on a trivial detail of one of the great works Napoleon III. had commissioned of him. As a result of the one he withdrew from social companionship. As a result of the other, he ceased to contribute his works to the Salon Exhibitions. The Legion of Honor, which came to him in 1848, was the last token of official esteem which he received. He had lived in retirement at Villiers le Bel for some years before his death, admitting none but a few chosen friends or exceptionally favored patrons to his presence; and so little was known by the public of his productions of this period that the exhibition of his works, made after his death, caused nearly as great a sensation as had the "Decadence" almost half a century before. From the number and the ability of the American students who received their artistic training in his school, Couture may be said to have had a more important influence on our art than any French painter of his time. It is stated that at the time of his death he was painting the example included in this collection.

No. 273—*Love Drives the World.*

COXE (REGINALD CLEVELAND),

United States.

Born at Baltimore in 1855. Pupil of the National Academy of Design, New York, and of M. Bonnat, Paris. Member of the Society of American Artists. He achieved a reputation as an etcher, with pictures of boats in the fog and shore views in

1886-90, but latterly has devoted himself to oil painting. He has spent several years in study at East Gloucester, Mass., and on Cape Cod. Studio at present at Lawrence Park, Bronxville, N. Y.

No. 214—*The Narrows, New York Harbor.*

CROSIO (L.),

Germany.

A native of Munich ; painter of genre subjects.

No. 230—*The Lecture.*

DAMBOURGEEZ (EDWARD JEAN),

France.

Born at Pau. Pupil of Lefebvre and Boulanger.

No. 96—*Oyster Woman in the Kitchen.*

DANGER (H.),

France.

No. 208—*French Girl.*

DAUBIGNY (CHARLES FRANÇOIS),

France.

Art was an inheritance to Daubigny. Born at Paris in 1817, he came of a family of painters, and all his surroundings were artistic. His father, his unclie, and his aunt were laborers at the easel, and the boy absorbed his first lessons with his childish breath. He became a pupil of his father, and after a visit to Italy and some time spent in the studio of Delaroche, he turned to that universal fount of inspiration—nature—and found in her the secret of his future greatness. His earlier figure pictures and portraits, which are excessively rare, show him, like Corot, to have been a painter of sound and well-trained ability in this branch ; but it was to landscape that inclination and sympathy directed him early and there held him fast. He came out at the Salon of 1838, and after a struggle of ten years, found prosperity

and fame. In 1848 he won a second-class medal ; in 1853, one of the first class. The seal was set upon his reputation when the Emperor, in 1852, purchased his picture of " The Harvest " for the Tuileries, following it, in 1853, with the purchase of another for St. Cloud. In 1859 he was invested with the Legion of Honor, and in 1875 was made an Officer of the Order. He died in 1878, after having shared with the master painters of Barbizon the glory of regenerating his national art, and left a legacy of masterpieces to the world. Of all the painters in the immortal group to which he belonged he was, perhaps, the nearest to Corot, not only in artistic sympathy, but in an almost brotherly tenderness of personal affection. Daubigny died at Paris in 1878.

No. 226—*Springtime.*

DE BUEL (HENRI),

Belgium.

Contemporary Belgian School. Landscape and animal painter.

No. 53—*Leading out the Flock.*

DE CHAMBORD (F.),

France.

Contemporary French painter of genre subjects.

No. 4—" *Marie.*"

DEFAUX (ALEXANDRE),

France.

Born at Bercy, in the suburbs of Paris, Sept. 27, 1826. Pupil of Corot. Medals at the Salons of 1874 and 1875. Legion of Honor, 1881. His " Harbor of Pont-Aven, Brittany," is in the Luxembourg Gallery, Paris. He is considered to be one of the ablest of modern landscape painters.

No. 85—*Landscape.*

DEFREGGER (FRANZ VON),

Germany.

Born on a farm at Stronach, in the Tyrol. In 1857, when he was twenty-two years of age, the death of his father made him

master of the farm, and the first use he made of his inheritance was to sell it and go to Innsbruck to study the art of sculpture under Professor Stoltz. His master advised him to undertake the study of painting instead, and he took his first lessons at Munich under Professor Anschütz. Ill health sent him to Paris for a time, whence he returned to his native village, continuing his studies from nature till, in 1866, he entered the Piloty school at Munich. His reputation progressed from city to city, and from exhibition to exhibition throughout Europe. He received medals at Paris, and honorary memberships of the academies of Munich, Vienna, Berlin; the great gold medal of Munich, the first prize of Berlin, and finally, in 1883, his patent of nobility.

No. 216—*Portrait.*

DE GRAVE (JULES ALEXANDRE P.),

France.

Pupil of Gérôme and Vély. Honorable mention, Paris, 1883.

No. 253—*School Recess.*

DE GROSSI (A.),

Italy.

A native of Genoa; awarded gold medal at Milan, 1879, and Naples, 1880.

No. 243—*The Jolly Cavaliers.*

DELACROIX (FERDINAND VICTOR EUGÈNE),

France.

The pupil of Guérin who made his début in 1822 at the age of twenty-three, with his "Dante and Virgil," lived to see, in 1863, a revolutionized art and literature in France, and to know that he had been in the van of the battle that produced it. Yet Delacroix began as a classicist, and the evidences of this influence struggle in his "Dante and Virgil" for the mastery of his natural tendency to the romantic and tragic side of nature. He abandoned the prevailing cult early, and his travels in Spain and Africa in 1831 gave him the fire and color which were to render his art supreme. He died loaded with honors, but his fullest

fame has accrued to him since his strong hand dropped the pencil for the last time. The world has crowned his work with posthumous laurels. The great galleries and the choice collections of Europe and America have made prizes of the productions on which he has stamped his title to immortality, and even the least sympathetic criticism concedes him a unique place as an intrepid leader and a creator of marvelous fecundity and power, to whom the world's art owes a debt of gratitude it can never overpay.

No. 36—*Death of the Standard Bearer.*

DELAUNAY (J.),

France.

Contemporary French painter. Pupil of Bonnat. Studio in Paris. Has spent some time in United States.

No. 57—*Battle Scene.*

DE VOS (B.),

Belgium.

Contemporary Belgian School.

No. 165—*The Pets Alarmed.*

DEWEY (CHARLES MELVILLE),

United States.

Born at Lowville, N. Y., in 1851. Landscape painter, self-taught. Exhibited first at the National Academy in 1875. Member Society of American Artists.

No. 123—*Brown and Sere.*

DIAZ DE LA PEÑA (NARCISE-VIRGILE),

France.

Born at Bordeaux, Aug. 21, 1808. His parents were banished from Spain on account of political troubles, and at ten years of age Diaz was left an orphan in a strange country. At fifteen years of age he was apprenticed to a maker of porcelain, where his talent first displayed itself. Medals, 1844, 1846,

1848. Legion of Honor, 1851. Died, from the bite of a viper, Nov. 18, 1876. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878.

"In the group of painters beyond the average, Diaz de la Peña is the great artist of the fantastical. Anything serves him as a pretext for bringing to light his marvelous aptitude as a colorist. He has not the science of Rousseau nor the poesy of Corot, still less the severe grandeur of Dupré. He renders the enchantments of the landscape flooded with sunshine or the forest plunged in luminous twilight, with beams filtering through the thick leafage; he dazzles the eye with all the seductions of a grand colorist; by these obvious qualities, which affect even the uninitiated spectator, he gets closer to the latter than other landscapists of the time. He is the grand virtuoso of the palette, making sport of difficulties. With him everything is of the first impulse; his work is thrown off with brio; the enchantment of the color carries it along. We can imagine him in the solitudes of the forest of Fontainebleau, making the wooden leg resound on the earth and singing with all his lungs to let off his exuberant nature. The countrymen whom Millet stopped to regard with compassionate thoughts did not attract him. He dots the pond-side, where the sun gleams, with peasant girls, mere little red touches. In his sun-gilt landscapes Diaz puts such figures as offered, by their costumes, a pretext for the wealth of his palette. From the Orient, as he passes through it, he only collects the remembrances of silky stuffs and golden embroideries, spreading forth their pride in the sun; from Italy he only preserves the method of the colorist Veronese, whom he often equals in the attractiveness, if not in the conception, of his work. As for mythology, it is merely his excuse for modeling in full impasto and in open daylight the nymphs and the Dianas."—Extracts from *Notes sur les Cent Chefs-d'Œuvres*, by M. ALBERT WOLFF.

No. 148—*Landscape with Figures.*

No. 258—*Forest of Fontainebleau.*

DORÉ (GUSTAVE PAUL),

France.

Born at Strasburg, 1833. Went to Paris when fifteen years of age and began contributing sketches to illustrated periodicals. First exhibited at Salon in 1848. Chevalier of the Legion of Honor, 1861. Officer of the same, 1879. Also showed great ability as a sculptor. Died at Paris, 1883.

No. 160—*Children Feeding the Family Pet.*

DUBUFE (ÉDOUARD),

France.

Born at Paris in 1818; died at Versailles, Aug. 11, 1883. History and portrait painter; son and pupil of Claude Marie; studied afterwards under Paul Delaroche. Between 1841 and 1846 he painted religious pictures, but later confined himself to portraits. Medals: 3d Class, 1839; 2d Class, 1840, 1855, 1878; 1st Class, 1844; Legion of Honor, 1853; Officer, 1869.

No. 193—*The Pacha's Favorite.*

DUPRÉ (JULIEN),

France.

Originally a student of the figure under Pils and Lehman, Julien Dupré was doubtless directed in the path he has chosen by his association with Laugée. Already, in 1876, he was a painter of rustic scenes, in which landscape and figures preserved an admirable balance, as his "Harvest" showed. In 1880 his two pictures at the Salon won him a medal of the third class, to which others have since been added. He painted at this period in a mellow and warm tone, with a heavy impasto and powerful drawing. By degrees he abandoned this manner for the higher key and brighter atmospheric effect inseparable from painting much in the open air, while his drawing has also become more delicate and refined. His pictures, in which the human figure and cattle are combined in the composition, show him to be a master of form, while in landscape he paints with commensurate skill. Among the younger painters of France no talent better equipped or more symmetrical has developed itself. Dupré is a native of Paris, where he was born in 1851, and is a nephew of the great landscape painter, Jules Dupré.

No. 68—*The Harvesters' Meal.*

DUPRÉ (LÉON VICTOR),

France.

Léon Victor Dupré, the younger brother of Jules Dupré, was born at Limoges in 1816. He became a pupil of his brother, and a landscape painter of quite as great strength, though perhaps not so original. He was medaled at the Salon of 1849, and also at the Philadelphia Centennial Exposition of 1876, and various French museums possess pictures by him in their collec-

tions. He was an artist thoroughly in sympathy with the movement of 1830, and a technician of the first order.

No. 150—*Landscape*.

DUVERGER (T. E.),

France.

Born at Bordeaux, Sept. 16, 1821. Genre painter. Awarded medals, Paris, 1861, 1863, 1865.

No. 112—*Preparing for Market*.

ERDMANN (OTTO),

Germany.

Born at Leipsic in 1834. Genre painter. Pupil of Leipsic Academy. Studied in Dresden and Munich, and in 1858 settled in Düsseldorf.

No. 90—*Secret Homage*.

EROLI (EDOARDO),

Italy.

Contemporary Italian School. Pupil of Fortuny, at Rome. Painter of genre subjects.

No. 7—*La Fille du Regiment*.

ESCOSURA (IGNACE DE LÉON Y),

Spain.

Born at Oviedo, Spain. Pupil of Gérôme, in Paris. By nature an enthusiastic antiquarian, and seeker after national historical relics, he devotes himself to scenes associated with them. He also paints portraits. Has made several visits to America, painting local subjects and portraits.

No. 188—*The Visit to the Chateau*.

No. 206—*Portrait of the Artist*.

FALAT (I.),

Germany.

Contemporary German School. Studio in Munich.

No. 108—*Portrait*.

FASCE (E.),

France.

Contemporary Spanish-Roman School. Studios at Valencia, in Spain, and at Rome.

No. 245—*A Bird that can Sing, etc.*

FERRY (JULES GEORGES),

France.

Born at Bordeaux. Pupil of Hillemacher, John Lewis Brown, and Cabanel. Honorable mention ; medal, 3d class, Paris, 1886.

No. 126—*A Literary Reunion under the First Empire.*

FINK (AUGUST),

Germany.

Contemporary German School. Studio in Munich. Landscape and cattle painter.

No. 81—*Autumn Landscape.*

No. 234—*Landscape and Cattle.*

FRÈRE (PIERRE ÉDOUARD),

France.

Frère was born at Paris in 1819. At about the time when the naturalistic movement was sending the men of 1830 to Barbizon, he found his settlement in the little town of Écouen, north of Paris but a few miles, where he was destined to found a school known throughout the world of art, and of art collectorship. He was the pioneer painter at Écouen, but did not long remain solitary there. Other artists followed him, and pupils gathered about him, just as the colony formed itself at Barbizon around Rousseau and Millet. The charm of his subjects gained for him an early popularity which was materially advanced by the extensive publication of engravings from his pictures. He came out at the Salon of 1843, but had produced pictures of fine quality as early as 1835. In 1850 he received his first medal, and in 1855 the Legion of Honor. The enthusiastic championship of John Ruskin opened the rich market of England for his works. He was an early favorite in America. In Germany he was received with open arms, and so strong was his hold upon that nation that when the Prussians plundered Écouen, his house and studio were held inviolate by them. His death in 1886 was made an occasion of general mourning among his *confrères*, and the eulogy at his bier, pronounced by Bouguereau, was one of the

most noble tributes ever paid by an artist to the memory of a friend and colleague.

No. 28—*Maternal Love.*

FROMENTIN (EUGÈNE),

France.

It was accident which made Fromentin an artist. The son of a well-to-do provincial lawyer, born in 1820 at La Rochelle, he went at nineteen years of age to Paris, to qualify himself to succeed his father. At twenty-three he received his diploma, but a fit of illness, during which he solaced his enforced leisure by gratifying his latent talent for drawing, turned him in the direction of art. He studied under Rémond and Cabat, and his earlier works show little of the feeling of those which rendered him illustrious. While he was making his first experiments as a student, Prosper Marilhat was creating a profound impression by his Oriental landscapes, and Fromentin, who in 1840 had visited Algeria for pleasure, found himself attracted to these subjects in which the gifted pupil of Roqueplan excelled. After his first exhibits in the Salon of 1847, Fromentin again visited Africa. In 1849 he commenced to exhibit Algerine pictures, and they won him a second-class medal. He improved on the model of Marilhat by making figures important accessories of his landscapes, and was speedily recognized as the most sympathetic and poetical painter of Arab life, in France. His influence as the founder of a school of Oriental art was recognized by first-class medals in 1859 and 1868, and in the former year he received the Legion of Honor, being made an Officer ten years later. He was as brilliant a writer as a painter, and his death, in 1876, left in the front rank of French art a vacancy which has never been filled. Followers and imitators he has had many, but among them no successor to him has arisen.

No. 260—*Arab Falconer.*

GABANI (L.),

Africa.

Contemporary Spanish-Roman School. Studio at Tangiers, Morocco.

No. 244—*Moorish Prisoners.*

GAISSER (MAX),**Germany.**

Contemporary German School. Genre painter. Studio in Munich. Gold medal at Munich.

No. 105—*The Village Politicians.*

No. 167—*The Confidential Cavalier.*

GARCIA (HISPALETO DON MANUEL),**Spain.**

Born at Seville. Contemporary history and genre painter. Pupil of Seville Academy. Studied later in Rome.

No. 136—*The Moorish Doctor.*

GARRIDO (ÉDOUARD LÉON),**Spain.**

Born at Madrid. A pupil of Palmaroli. Excels as a painter of women of his own nationality.

No. 21—*Promenading.*

No. 49—*On the Terrace.*

No. 111—*Streets of Paris.*

GAY (EDWARD),**United States.**

Born in Ireland in 1837, Edward Gay became a pupil of James Hart, in Albany, N. Y., in 1862, and after some years under him went to Europe, where he studied under Schirmer, in Karlsruhe, and Lessing, in Düsseldorf. He became an associate of the National Academy of Design in 1870, and is one of the few American landscape painters of the older school who have shaken off the trammels of their early time and kept themselves in line with the progressive development of landscape art. For his painting "Broad Acres," now in the Metropolitan Museum of Art, he was awarded a cash prize of \$2,500 at the Third Prize Fund Exhibition of the American Art Association, New York, 1887.

No. 92—*The Old Estate.*

No. 162—*The Quiet River.*

GEIBEL (C.),**Germany.**

Contemporary German School. Genre painter. Studio at Weimar.

No. 2—*The Pretzel Boy.*

GÉRÔME (JEAN LÉON),**France.**

A great French critic once described J. L. Gérôme as standing at the head of modern scholarly art. The phrase was apt. The most striking characteristic of his art is the idea it conveys of vast knowledge, and of logical and searching study, apart from the technical perfection of the art itself. The artist and the scholar are indeed closely united in the pupil of Delaroche, who followed his master into Italy half a century ago, and who in all the years that have since elapsed has never quite forgotten the classical lessons of his youth. Gérôme was born at Vesoul in May, 1824. In 1847 he won his first medal, although he failed to secure the *Prix de Rome*. He consoled himself for the latter loss by visiting Russia and Egypt on his own account, and while he found little in the former country to attract him, he assembled in the latter the first instalment of that material by which his greatest popularity has since been gained. In spite of his "Phryne," his "Diogenes," his "Alcibiades," and the rest of a long list of powerful and remarkable classical and historical subjects, the Gérôme who will be best remembered by the world is the Gérôme of Egypt and of Africa, the painter who has made these countries live as picturesque facts for us, where Delacroix and Fortuny and their followers and imitators have made them the subjects of romances of color and of subject. It is not astonishing that an artist of so symmetrical and well rounded a genius should be an able sculptor as well as a painter. Gérôme, as long since as 1878, received a medal for sculpture, and some of his plastic productions are likely in the future to receive the honor that falls to the sculptor of the first rank. Every official honor that falls to the French master of our time has fallen to him. He has been a Commander of the

Legion of Honor since 1878, a Member of the Institute since 1875, a Professor of the École des Beaux Arts since 1863. His medals of gold and silver fill a cabinet. The Medal of Honor, that crown and glory of an artist's ambition in the Parisian contest for fame and fortune, came to him thrice. In every art museum of his native country and most of the great public galleries and private collections of the world his works find representation. Perhaps no artist ever lived who enjoyed a greater share of the rewards of genius during his lifetime. Certainly few have had as many bestowed upon them while their capacity for profiting by them was yet unimpaired.

No. 46—*The Sentinel at the Sultan's Tomb.*

No. 259—*Bab-el-Zouel.*

GIROUX (ANDRÉ),

France.

Born at Paris, 1801. Studied under Thibaut, and took the *Prix de Rome* in 1825. His "View of the Plain of Grésivaudan," near Grenoble, 1837, is at the Luxembourg. Chevalier of the Legion of Honor.

No. 119—*Waiting for the Train.*

GONZALES (J. A.),

Spain.

Born at Chiclana, Spain. Contemporary genre painter. Pupil of Pils and of Rodriquez. Medal, Paris, 3d class.

No. 32—*The Spanish Coquette.*

GRUPPE (CHARLES P.),

United States.

Contemporary American School. Studio at Rochester, N. Y.

No. 74—*Beach of Scheveningen.*

GRÜTZNER (EDUARD),**Germany.**

Born at Gross, Carlowitz, Silesia, May 26, 1846. Genre painter. Pupil of Munich Academy and of Piloty. Devoted himself to humorous genre, and at once attained great success with his scenes from Shakespeare. Afterwards the amusing sides of monastic and hunting life became his principal themes. Professor at the Munich Academy. Gold medal, Berlin, 1872. Honorary member of Munich Academy, 1885.

No. 66—*A Flying Visit.*

No. 129—*Contentment and Happiness.*

GUISSER (E. T.),**Germany.**

Contemporary German School. Studio in Munich.

No. 213—*Soldiers Playing Cards.*

GUYOT (J. L.),**France.**

Contemporary French School. Studio in Paris.

No. 50—*Shepherd and his Flock.*

HAANEN (CECIL VAN),**Austria.**

Born at Vienna, in November, 1844. Genre painter. Son of, and first instructed by, Remy van Haanen; then pupil of Vienna Academy, and for six years, in Antwerp, of Van Lerius and Verlat. For six months was employed in London, as draughtsman for leading magazines. He visited Venice in 1873, and was greatly influenced by Passini, and this, in connection with Pettenkofen's advice, imparted a new stamp to his style. He is a brilliant colorist, with a broad and vigorous touch, and a fine faculty for composing and placing his figures. Medals, Paris, 3d class, 1876; 2d class, 1878.

No. 64—*Tailor's Workshop.*

HAGBORG (AUGUSTE),

Sweden.

Born at Gothenburg, Sweden. Pupil of the Academy of Fine Arts, Stockholm, and of Palmaroli, Paris. Medal, Paris, 1879.

"Of majestic stature, with a handsome and characteristic head, one recognizes in him at once the strong man and the artist, the indefatigable fighter and worker, whose eyes, flashing with inspiration and spirit, have in them still that tenderness which belongs to the Swedish eye, tinted with the beautiful blue of the sea. Everything is robust and vigorous in the talent which confirms him as one of the masters of the future."—*Auguste Hagborg*, by A. M. DE BÉLINA.

No. 23—*A Jack Tar*.

No. 114—*Waiting for the Boat*.

No. 265—*The Fisherman's Wife*.

No. 274—*October. The Potato-Gathering*.

HAGEMANN (C. DE),

France.

Contemporary French School. Studied in Paris.

No. 212—*Camp in the Desert*.

No. 222—*Lost in the Desert*.

HAQUETTE (GEORGES),

France.

Born at Paris. Pupil of Adolph Millet and of Cabanel. Medal, 1880.

"Haquette, a child of the town, became, by accident only, a painter of the children of the coast. A chance visit to the seaside laid the foundation of his choice of subjects. The discovery of a picturesque old fishing boat did the rest. His models he sought at the seaside. His boat he transported to Paris, where he painted it in every aspect, position and condition of effect. A legitimate success attends M. Haquette in his representations of maritime life. To Pollet, that picturesque quarter which makes Dieppe two distinct cities, the painter retires during ten months of the year, to study on the spot the physiognomies he depicts."—*L'Art Contemporaine*.

No. 159—*Homeward Bound*.

HAYON (LÉON),**France.**

Born at Paris, Nov. 16, 1840. Genre and portrait painter. Pupil of Léon Benouville, Picot, and Pils. Medal, 3d class, 1883.

No. 152—*The Old Cardinal.*

HENNER (JEAN JACQUES),**France.**

Sixty years ago there entered the studio of Gabriel Guérin, at Strasburg, a rustic-looking young Alsatian named Henner. He had been born at Bernweiler in 1829, and had already developed a marked gift for drawing. After some seasons under Guérin, which witnessed in him a rapid improvement, he went to Paris, where he entered the École des Beaux Arts, and became a pupil of Picot and of Drölling. In 1858 he succeeded in winning the *Prix de Rome*, which gave him five years of study in Italy, following which he visited and painted in Dresden, and traveled extensively in Holland. No painter since Titian and Correggio had succeeded in securing in the rendition of the nude such charm of color and purity of expression, and he was not long in creating a unique place for himself in his art. His "Susannah," in 1864, carried the day for him in Paris, and was purchased for the Luxembourg Gallery, of which it is one of the masterpieces. Henner received his first Salon medal in 1863, since which time the full complement of national honors has been successively accorded him. He was received into the Legion of Honor in 1873, and became an Officer in 1878.

No. 43—*Thoughtful.*

No. 147—*Madeleine.*

HILDEBRANDT (FERDINAND THEODORE),**Germany.**

Born at Stettin, July 2, 1804; died at Düsseldorf, Sept. 29, 1874. History, genre, and portrait painter. Pupil from 1820 of the Berlin Academy, and from 1823 under Schadow, whom, in 1826, he accompanied to Düsseldorf, where he soon became celebrated, and was made, in 1832, assistant, and in 1836, Pro-

fessor of the Academy. In 1829, with Schadow, and later, he repeatedly visited the Netherlands, where he was influenced by the realistic school of Wappers. Went, in 1830, to Italy, where, as later in Paris, he studied the Old Masters, especially of the Dutch School. Member of the Berlin and Vienna Academies.

No. 198—*Lear Awakening from Insanity.*

HILLER (G.),

Germany.

No. 164—*Changing Horses in the Tyrol.*

HOFF (KARL),

Germany.

Born at Mannheim, Sept. 8, 1838. Genre and landscape painter. Pupil of Carlsruhe Art School under Schirmer and Des Coudres, and of Düsseldorf Academy under Vautier. Visited Paris in 1862. Settled in Düsseldorf, and made journeys through Germany, France, Italy, and Greece. In 1878 went to Carlsruhe as Professor of the Art School. Medals in Berlin, 1872; Vienna, 1873. Honorary Member of Rotterdam Academy since 1865. He has painted all the figures in his genre scenes in the costumes of the times of Louis XIV. and XV.

No. 163—*The Unwelcome Visit.*

HOOGE (PIETER DE),

Holland.

Born at Rotterdam; baptized probably Dec. 12, 1632. Died at Haarlem (?) in 1681. Dutch School. Genre painter. Formed himself under the influence of Karl Fabritius and Rembrandt. Worked at Delft, where he entered the guild in 1655; perhaps also at Haarlem. One of the most original artists of the Dutch School. Painted domestic scenes, especially in the open air; and is considered the best painter of clear sunlight.

No. 141—*A Dutch Market-place in the Evening.*

HUNTINGTON (DANIEL),

United States.

Born at New York, Oct. 14, 1816. Pupil of Professor S. F. B. Morse and Henry Inman. Visited Europe in 1839, and again in 1844. Painted some of his most important works in Florence and Rome. Elected Associate Member of National Academy, New York, 1839, and National Academician in 1840; and for a number of years held the office of President.

No. 45—*Princess Elizabeth.*

HYON (GEORGES),

France.

Born at Paris. Pupil of Protais.

"Hyon, a pupil of Protais, who has also, we believe, enjoyed the instruction of Detaille, exhibited in the 1887 Salon a striking canvas, 'After Jena.' In 1888 he followed it with a still more imposing work, 'Waterloo,' based on a passage of Thiers' history. This year (1889) he sends an episode of the bloody 30th of August, 1870—'A Day of Battle: Beaumont.' Hyon won his spurs a decade ago. It is in these recent exhibitions, however, that he has shown himself at his strongest and best."—PAUL MARITZ.

No. 6—*French Cavalry.*

No. 102—*A French Cuirassier.*

JACOMIN (ALFRED LOUIS),

France.

Born at Paris, Jan. 3, 1843. Genre painter. Medal at Philadelphia Exposition, 1876.

No. 155—*The Dilettante.*

JACQUET (JEAN GUSTAVE),

France.

A pupil of Bouguereau, Jacquet has chosen for his artistic avocation the perpetuation of the charms of womanhood. His genre pictures and his portraits are almost entirely devoted to the fairer sex, whose grace and beauty he renders with beautiful color and a graceful brush. His female portraits especially have a strength, expressiveness, and delicacy of tone that render them essentially pictures. Born at Paris in 1846, Jacquet has

always been a thorough Parisian in his art. He commenced to exhibit at the Salon before he was twenty years of age. In 1868 he gained his first medal, and for a period produced pictures of a historical character, the subjects being usually drawn from the past. It was not until his admission into the Legion of Honor, in 1879, that he began to give his attention to modern life.

No. 174—*The Conqueror Conquered.*

JAKOBIDES (G.),

Germany.

No. 270—*Children's Quarrel.*

JARDON (L. B.),

Sweden.

Painter of genre subjects.

No. 91—*A Swedish Family.*

No. 107—*The Little Swede.*

JIMINEZ-Y-ARANDA (LUIS),

Spain.

Born at Seville in 1845 ; a brother of José Jimenez-y-Aranda. He received a first prize at the *Exposition Universelle*, Paris, 1889, the only grand prize awarded to Spain.

No. 142—*A Spanish Pharmacy.*

JOHNSON (EASTMAN),

United States.

Born at Lovell, Me., 1824. Studied at Düsseldorf, 1849-51. Later, studied and painted in Italy, Paris, and Holland. Elected a National Academician, 1860. Studio in New York. Distinguished as a painter of American genre, and during late years largely devoted to portraiture.

No. 39—*The Reprimand.*

JONES (SETH C.),

United States.

Contemporary American School. Studio in Rochester, N. Y.

No. 75—*Flock of the Mission.*

KEVER (J. S. H.),**Holland.**

Born at Amsterdam, 1857. Pupil of the Amsterdam Academy. While yet a boy his passion for drawing and sketching pointed out his future career. Kever has a great reputation as a painter of Dutch peasant home life, and none has better or more sympathetically painted children. He expresses in his paintings very sweet sentiment with a strong, free brush. His subjects are very simple, but seriously painted. His handling of light, whether in interiors or out-of-doors, is particularly happy, and the tone and color are excellent. His works are steadily rising in the estimation of connoisseurs. He received the gold medal of Amsterdam in 1892, and was awarded medals at Munich, Chicago, and other places.

No. 38—*The Evening Meal.*

KINDSDAEL (THEODORE),**Germany.**

Contemporary German School.

No. 267—*The Fishing Boat.*

KNAUS (PROFESSOR LUDWIG),**Germany.**

Born at Wiesbaden, 1829. Pupil of Jacobi, and the Academy of Düsseldorf under Sohn and Schadow. Afterward he allied himself with Lessing, Leutze, and Weber. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp, and Christiania, and Knight of the Order of Merit. Medals, Paris, 1853, 1855 (*Exposition Universelle*), 1859. Medal of Honor, 1867 (*Exposition Universelle*). Legion of Honor, 1859; Officer of the same, 1867. Medals, Vienna, 1882; Munich, 1883. Professor in the Academy at Berlin. Medal of Honor, Antwerp, 1885.

"Ludwig Knaus enjoys the unique distinction of being accepted by Germany as her chief painter of genre, and by the world as one of the leading masters in that art. He owes this double triumph to the variety and independence of his genius. Painting in Germany and delineating German subjects, he still does so in a style so original, so brilliant, and so

cosmopolitan that his pictures command the same attention from the stranger, and exact the same respect and admiration, as they win for him at home. He was a pupil, at the Düsseldorf Academy, of Sohn and Schadow, but his graduation in art, after a couple of visits to Italy, occurred in Paris, where he spent eight years studying the methods of the French painters. It is to this that he owes the emancipation of his style from the formality and mannerism of his original schools; and of all German painters of our time, he is probably the only one whom the French artists accept with enthusiasm as one of themselves. The genial humor, fine humanity, and keen comprehension of human nature revealed in his pictures are a reflection of the character of the man himself, and his amiable personality has largely aided his genius in securing him an international popularity. He is a master of technique and a colorist of the first quality. The uniform excellence of his productions has been noted as characteristic of the man, who, whether employed upon a simple study from nature or upon the most elaborate and ambitious composition, considers no work sufficiently finished until he has devoted his best talent."

No. 146—*The Butcher Boy.*

KORIECS.

Austria.

Contemporary Austro-Hungarian School.

No. 1—*Sacred Oxen.*

KOWALSKI (ALFRED WIERUSZ),

Poland.

Proper name, Alfred Kowalski von Wierusz. Born at Warsaw, Poland, of an ancient family of the minor nobility. Pupil of the Warsaw, Dresden, and Munich Academies, and of Alexander Wagner and Joseph Brandt. Devotes himself chiefly to scenes of the chase, combining figures and animals, which he paints with great dash and in a vivid spirit. Medals at Munich and other European exhibitions.

No. 232—*A Ride in the Park.*

KRAEMER (PETER),

Germany.

Contemporary German School. Studio in Munich.

No. 138—*The Monk Musician.*

No. 145—*Monk Taking Snuff.*

No. 183—*Portrait of a Monk.*

No. 233—*A Knight.*

KRAY (WILHELM),

Germany.

Born at Berlin. Contemporary landscape and genre painter. Spent some time in Rome and Venice, and then settled in Vienna. Professor of the Academy at Vienna.

No. 269—*Venus Aphrodite.*

KRONBERGER (KARL),

Austria.

Born at Freystadt, Upper Austria, March 7, 1847. Genre painter. Pupil of Munich Academy under Anschütz and Hiltensperger. Many of his pictures are in America.

No. 223—"Couldn't Resist It."

LACHENWITZ (SIGMOND),

Germany.

Born at Neuss in 1820; died at Düsseldorf, June 25, 1862.

No. 94—*Elk Pursued by Wolves.*

LAMBERT (LOUIS EUGÈNE),

France.

Born at Paris, Sept. 25, 1825. Pupil of Delacroix. Genre and animal painter; especially noted as a careful and humorous painter of cats and dogs. Medals, 1865, 1870; 3d class, 1876, 1886. Legion of Honor, 1874.

No. 251—*The Pet Kitten.*

LAMPERT (EMMA E.),

United States.

Studied in New York, and has been a regular contributor to the exhibitions of the Society of American Artists and the National Academy of Design. Studio in Rochester, N. Y.

No. 135—*Mother Claudius.*

No. 144—*At High Noon, Cape Ann.*

No. 210—*Woman with Fagots.*

LELOIR (LOUIS ALEXANDRE),**France.**

Born at Paris, 1843. Pupil of his father, Jean Baptiste Leloir, the historical painter. First painted scenes of biblical history, but eventually devoted himself to genre subjects, chiefly from the life of the seventeenth and eighteenth centuries. A brilliant painter in water colors as well as oils. Medals, 1864, 1868, 1870, 1878, 1879, and 1880. Legion of Honor, 1876. Died in 1884.

No. 88—*The Temptation of St. Anthony.*

LEMAIRE (CASIMIR),**France.**

Contemporary French School. Genre painter. Studio in Paris. Exhibitor at the Salon des Champs-Élysées.

No. 172—*A Holiday, near Fontainebleau, in 1789.*

LEMAN (JACQUES EDMOND),**France.**

Born at L'Aigle (Orne), Sept. 15, 1829. History and portrait painter. Pupil of Picot. Honorable mention, Paris Salon, 1855.

No. 196—*Homage to the Dauphin, 1638.*

LEROLLE (HENRI),**France.**

A Parisian by birth and schooling, he is less of a Parisian in his art than any other living painter of equal capacity. He is, over all, a student and worshipper of nature, seeing her with his own eyes and translating her in poetic phrases. Lerolle, commencing as a painter of genre and history, soon passed over to the open-air school, and his airy landscapes, with beautiful trees, animated with excellent figures and cattle, secured a

prompt critical acceptance. Reaching still farther in his experiments, the artist next produced subjects of which his magnificent "At the Organ," presented by Mr. Seney to the Metropolitan Museum of Art, is a type. Then he turned his attention to peasant life, in association with its labors, somewhat in the style of Millet, but more hopefully and with a gentler and happier spirit pervading them. Lerolle received his first Salon medal in 1879, and each year adds to his honors at home and abroad.

No. 184—*The Wanderer.*

LESREL (ADOLPHE ALEXANDRE),

France.

Born at Genest, in the Manche. Pupil of Gérôme. He has painted historical subjects, and been also successful in portraiture, but is chiefly popular for his genre pictures of the Renaissance period, with rich costumes and accessories.

No. 89—*La Chanson.*

No. 255—*Soldier, Time of Louis XIII.*

LINDENSCHMIDT (WILHELM, THE YOUNGER),

Germany.

Born at Munich, June 20, 1829. History painter. Son of Wilhelm, the elder. Pupil of Munich Academy; then of Städel Institute in Frankfort, and of Antwerp Academy. Continued his studies in Paris; and, in 1853, settled in Frankfort. Removed in 1863, to Munich, where he became Professor at the Academy, 1875. Member of Berlin Academy. Gold medal, Berlin, 1870. In 1885 he restored successfully his father's fresco painting—"Victory of Louis the Rich at Giengen," in the arcades of the Royal Garden of Munich.

No. 197—*Luther and the Reformers at Marburg, 1529.*

LUBEN (A.),**Germany.**

Born at St. Petersburg in 1837. Genre painter. Pupil of Berlin and Antwerp Academies. Settled in Munich in 1876. Painted mostly humorous scenes.

No. 60—*Her Own Barber.*

No. 93—*Under the Hammer.*

No. 187—*Bavarian Log Runner.*

MADRAZO (RAIMUNDO DE),**Spain.**

Raimundo de Madrazo was born at Rome, in 1841. His father was his first instructor, and from his tutelage he graduated into the Paris École des Beaux Arts, receiving, later, instructions from Léon Cogniet. In 1878 the brilliancy of his talent, so thoroughly Parisian in spirit and Spanish in verve and color, won him a double honor not commonly accorded. He received, for his work at the Salon of that year, a First Class Medal and the ribbon of the Legion of Honor. Since that auspicious acknowledgment of his ability, Madrazo has advanced from success to success. Some of his most brilliant productions have been of Spanish origin, but he has remained faithful to Paris as a resident, and generally so in his choice of subjects. His younger brother, Ricardo de Madrazo, has also developed into an artist of ability and originality, and some confusion of identity has been occasioned by the similarity of their initials. There is, however, only one Madrazo who will be recognized as the master of the family, upon the just grounds provided by himself. With both France and Spain vehement to claim him, his national and artistic identities are so interwoven that it is not impossible that he may become a subject of international dispute. Several of his pictures were in the Wm. H. Stewart Collection, and he was the brother-in-law and a companion of Fortuny. At the present time (1898) he is in New York painting portraits.

No. 120—*La Belle Désœuvrée.*

MAKART (HANS),**Austria.**

Born at Salzburg, May 29, 1840; died at Vienna, Oct. 3, 1884. History painter. Pupil in 1858 of Vienna Academy under Ruben, but, dissatisfied with prevailing methods, left it after a few months, and returned on foot to Salzburg, whence, through the munificence of the Prince-Archbishop Maximilian von Tarnoczy, he soon proceeded to Munich, and there studied first under his relative, the landscape painter, Schiffman, and in 1861-65, at the Academy, under Piloty. Visited London and Paris in 1863; Italy in 1866; Venice and Vienna in 1868; Rome in 1869; and, in the same year, settled in Vienna at the invitation of the Emperor Francis Joseph, who caused a sumptuous studio to be prepared for the artist, and, in 1876, conferred on him the title of Professor. The winter of 1875-76 he spent in Egypt; then visited Antwerp; and, in 1877, Spain. Professor at Vienna Academy from 1879. Honorary member of Vienna, Berlin, and Munich Academies. Gold medals in Vienna, 1857-1882. Medal of Honor, Paris, and Legion of Honor, 1878; Officer, 1884. In August, 1884, he became insane.

No. 207—*The Church Door.*

MAUVE (ANTON),**Holland.**

At the Centennial Exposition in Philadelphia, a picture which made its mark in the exhibit from the Netherlands was called "Hauling up the Fishing-Boat." It was one of those sincere and simple efforts at the transcription of nature in which Dutch art is supreme. The painter was Anton Mauve, a man no longer in the flower of youth, but of an energetic nature and a fresh and spirited style. He was a native of Zaandam, and had been a pupil of P. F. Van Os, but evidently owed most of his art to himself and to the foundation of all art—nature, that universal mother, at whose breast genius is nourished with a vitality that perennially renews itself. Among the earlier pictures of Mauve one may discover traces of his master, in a painstaking finish, a sleek and smooth execution, and a tendency to pleasant color

without fiber or strength. When he freed himself and went forth to his studies in the fields, his manner changed as if within a day. Breadth of execution, simplicity of material, a close observation of the variations of nature, characterized it. The student, having learned the substantial processes of painting, became the artist, susceptible to the fleeting impressions of the scene, swift to grasp and strong to execute them. Always well sustained by the Dutch collectors, he was also the recipient of universal European honors. His pictures received the medals of the Salon, and found their place in the great collections of Europe and America. His death, in 1889, was lamented as a loss to the art of the world as well as to that of his native Holland.

No. 264—*Holland Landscape and Cattle.*

MAX (GABRIEL),

Germany.

The son of a sculptor, Joseph Max by name, Gabriel Max's art life began in the studio of his father, whom he served as an assistant, until his death in 1855. He promptly abandoned the chisel and the clay tubs, and until 1858 was a diligent student at the academy of his native city, Prague. In 1863 he became a pupil of Piloty, at Munich, and, like all of the great pupils of this remarkable master, gained from him the essence of a lofty art without becoming an imitator. His picture of a beautiful Christian martyr on the cross, at whose feet a passing Roman youth sacrifices his crown of roses, made a strong mark for him at its exhibition in 1865, and rendered it possible for him to establish himself independent of his master. In 1867 Max opened his studio in Munich, and a few years later was admitted to a professorship at the Academy. His fame passed early beyond his native border. All Europe concurred in honoring him with medals and diplomas, and in giving to his art a place in the leading rank of modern productiveness.

No. 205—*Sister Agnes.*

McCORD (GEORGE H.),**United States.**

Born at New York, 1848. Pupil of Professor Moses Morse, in 1866. First exhibited, National Academy of Design, 1868. Elected an Associate of the National Academy, 1880. Silver medal, World's Fair, New Orleans, 1884. Member of American Water Color Society, and Salmagundi Club. Visited Europe in 1890, and painted many English scenes with marked success.

No. 10—*Winter Night.*

No. 61—*A Studious Beauty.*

No. 201—*Autumn in Westchester.*

MEISSONIER (JEAN CHARLES),**France.**

Son and pupil of Jean Louis Ernest Meissonier. Medal, at Paris, 1866.

No. 62—*The Artist's Leave-taking.*

MENCIA (GARCIA Y),**Spain.**

Contemporary Spanish School. Pupil of Don Federico de Madrazo.

No. 263—*El Pelel.*

MENZLER (W.),**Germany.**

A well-known genre and subject painter of the contemporary German School. His works are familiar to the art world through popular reproductions in color. Studio in Munich.

No. 37—*Character Study.*

No. 118—*Character Study.*

MERLE (HUGUES),**France.**

Born at St. Marcellin, 1823. Pupil of L. Cogniet. Medals, 1861-1863; Legion of Honor, 1866. He painted some biblical and historical pictures, but chiefly employed himself upon genre subjects drawn from humble life, and executed on a large scale with great precision of treatment. He died in 1881.

No. 70—*Interrupted.*

MEYER VON BREMEN (JOHANN GEORG),**Germany.**

Called, from his birthplace, Meyer von Bremen. Born Oct. 28, 1813. Pupil of Sohn. Member of the Amsterdam Academy. Gold Medal of Prussia, 1850. Medals at Berlin and Philadelphia.

"When young Jean George Meyer emerged from the Düsseldorf Academy in 1842 to install himself in the dignity of a studio of his own, it was as a painter of religious works of the largest size that he aspired to fame. It was not long before he discovered that his talent had mistaken its direction. His heart was not in these academic and artificial compositions, while all around him nature—and above all, human nature—invited him to more congenial fields. So the painter of tradition soon became the painter of fact, and his exquisite little cabinet pictures of domestic scenes and homely episodes of every-day life were not long in securing favor. One of the earliest and most successful of his efforts in this new direction was an interior scene in his own studio, which possesses the additional charm and value of presenting portraits of himself and family in the naïve and attractive grouping of a picture."—HEINRICH CARL VON LIEBENAU.

No. 24—*Girl Reading.*

MILLET (FRANÇOIS),**France.**

Born in Paris, Jan. 17, 1850. Son and pupil of Jean François Millet. When three months old his father moved his family from Paris to Barbizon, and made it his permanent abode. Here François' infancy and childhood were passed. With two

sisters a few years older than he, and several brothers and sisters younger, no child ever spent a happier boyhood. Free to wander in the forest close by, or over the no less beautiful fields on the vast plains about his home; carried on his father's shoulders after the master's painting hours, and discussing with him the aspects and meanings of the beauties and wonders he saw, and a passion for reading and a retentive memory, gave him, as he grew older, a wide knowledge of history and literature. Close observation of trees, plants, and birds, gave him the training of a naturalist. The constant contact with his father's great mind; the conversations of the artists and other illustrious men frequently seated about his father's table—this was François Millet's education. He passed his early life in Barbizon, excepting long visits to his old friend M. Hartman (whose widow lately gave the fine picture "Le Printemps" by Millet to the Louvre), who had large possessions in the Vosges Mountains. There François Millet spent months at a time, alone in the wildest heights, painting aspects of scenery different from those among which he lived, and making special studies of the wild mountain cattle of that country. Several visits to the stern coast of Normandy, his father's country, greatly stimulated and impressed his imagination. He studied in a class of Bonnat's for a short period after his father's death, but in every sense of the word his father was his only master. His teaching was designedly indirect. Through conversations calculated rather to stimulate his son's mind and cause him to formulate his own ideas than actual lessons. He would say, before a study patiently and perseveringly made of a wood where the doves' notes are heard, shaking his head, "Non, on n'entendrait pas les ramiers dans ton petit bois." "No, one would not hear the wood pigeons in your little wood." Such observations were more suggestive and profitable to his pupil than more conventional lessons. The ever-ready example of his father at work; observations of his methods; the progress of his pictures; the elaborate study, and the simple, broad execution, were a perpetual demonstration to his son of the art of painting. Brought up thus in the studio of this great and marvelously industrious painter, François Millet's youth and apprenticeship was like that

of the artists of the great Florentine epoch, who, under the eye and guidance of some great master, learned the heights and depths and mysteries of their art, or craft. François Millet's pictures are so simple that one is not struck by any surprising technique or startling effect; a poet who interprets quiet scenes and subjects of simple life of the fields—or more usually a landscape, with the emotion of a sunset or happy sunny orchard—some children playing; women knitting. But it is on reflection that one sees the masterly modeling and drawing; the rich color sense, and the disciplined execution. François Millet has lived the life of a recluse—devoting himself to the care of his mother and an invalid sister, who have now both passed away. Though living in great retirement, close to nature, finding in it all his joy and religion, he has continued to paint and study always. He has exhibited frequently at the Salon du Champ de Mars, and lately in London at the New Gallery. His works are not well known in New York, though there are several here in private collections. M. Millet married Miss Geraldine Reed, of New York, at Paris, in July, 1897, and is at present in the United States. A visit to his wife's family was the chief reason of his coming—but he has availed himself of the opportunity to see once more the works of his father, Jean François Millet, so cherished and in such great numbers in the collections of this country, each one of which he had seen begun and ended on his father's easel at Barbizon.

No. 48—*View at Vichy.*

MIRALLES (F.),

Spain.

A Spanish painter whose career as an artist is identified with the modern French School. He has lived in Paris for many years, and is celebrated as a portrayer of the unique types, principally feminine, which have made Duez, Jean Béraud, and other painters famous. His works are not commonly found in exhibitions in the United States. Studio in Paris.

No. 16—*Recreation.*

No. 77—*Coast at Badalone, Spain.*

MOREAU (ADRIEN),**France.**

Born at Troyes (Aube), April 18, 1843. Genre painter. Pupil of Pils. Paints spirited and humorous subjects with taste and skill. Medal, 2d class, 1876.

No. 199—*Rehearsal of Richelieu's Tragedy*, "*Miriam*."

MOSLER (HENRY),**United States.**

Born at New York. Pupil of Hébert. Awards and Honors: Medal, Royal Academy, Munich, 1874; Salon, honorable mention, 1879; "*Le Retour*," purchased by the French Government for the Musée de Luxembourg, 1879; Gold Medal, International Exhibition, Nice, France, 1894; American Art Association's Prize Fund Exhibition, New York, prize \$2,500, 1885; Salon, Gold Medal, 1888; *Exposition Universelle*, Paris, Silver Medal, 1889; *Hors Concours*, 1890; *Chevalier de la Legion d'Honneur*, 1892; Officer *d'Academie*, 1892; Archduke Carl Ludwig, of Austria, Gold Medal, 1893; elected Associate of National Academy of Design, 1895; Grand Gold Medal and Diploma of Honor, Atlanta Exposition, Georgia, 1895; Thomas B. Clarke Prize, National Academy of Design, 1896. Pictures purchased by, and incorporated in, the following museums: Luxembourg, Paris; Sydney, Australia; Grenoble, France; Louisville (Ky.) Polytechnic Institute; Pennsylvania Academy of Fine Arts; Cincinnati (Ohio) Museum; Springfield (Mass.) Museum.

No. 84—*A Stroll in the Park*.

MULLER (CHARLES LOUIS),**France.**

Born at Paris, Dec. 22, 1815; died there in 1893. Pupil of Baron Gros and Léon Cogniet and of the École des Beaux Arts. He was a Member of the Institute and Officer of the Legion of Honor; artistic director of the manufacture of the Gobelin tapestries from 1852 to 1853. His "*Charlotte Corday, in Prison*," is in the Corcoran Gallery, Washington, D. C.

No. 80—*Le Rond de Mai*.

MUNIER (ÉMILE),**France.**

Pupil of A. Lucas and Bouguereau. Honorable mention, 1882, Paris Salon.

No. 26—*Feeding the Pigeons.*

No. 63—*Springtime.*

MUNKÁCSY (MIHÁLY),**Austria.**

In 1846 the rude village of Munkács, in Hungary, was the birthplace of a child of poverty who was christened Michael Lieb. He had no future but one of misery, such as had preceded him in the experience of his progenitors, and he commenced, almost as soon as he could handle a tool, to earn his meager living as a carpenter's apprentice. For six years he worked at the bench, with an occasional job of house painting to vary the monotony of his labor. From this casual employment he found his way to his future. He taught himself to draw, and, in a crude way, to paint. Then a good-natured, poor portrait painter of Gyula took him up and taught him a little more. From this master he passed into the hands of the Vienna Academy, and, by a supreme effort, finally secured admission into the Munich École des Beaux Arts, where Professor Adam became his friend and instructor. Here the young artist, who was known as Michael of Munkács, which title he has since adopted as his name—Michael Munkácsy—made such strides in advance that he was enabled, by the winning of several prizes, to set himself up at Düsseldorf in 1869, as a painter. The works of Knaus and Vautier inclined him to genre painting, and in 1869 his "Last Day of a Condemned Man" made him famous. His style was so original and so unlike the conventional methods of German art that it attracted attention in Paris, and in 1872 he was emboldened to settle in that city, where he has since resided and where his works have found much favor. He had received a medal at the Salon in 1870, and so was not unknown there. In 1877 he was received into the Legion of Honor, of which he has been an Officer since 1878.

Munich and Vienna have made him a member of their Academies, and the whole world in which art finds patronage has accepted him. His case is an illustration of the triumph of artistic genius over apparently insurmountable difficulties almost unique in the history of modern art.

No. 190—*Too Much Mother-in-law.*

No. 261—*Feeding the Favorite.*

MURPHY (J. FRANCIS), N.A.,

United States.

A little landscape, executed in a fine harmony of color and with great delicacy of feeling, drew a limited amount of notice, at the National Academy Exhibition of 1876, to a young artist whose name was new to the catalogues. The few who took the trouble to inquire after him found that he was a native of Oswego, N. Y., some three and twenty years of age, and a pupil of no school save that of nature. The predictions aroused by his first exhibit were confirmed by his successive productions, and in 1885 he was admitted to an Associateship of the Academy, from which he was advanced, in 1887, to the degree of a full Academician. Absolutely devoted to the study of nature, Mr. Murphy has created for himself a manner which individualizes him among the chief American painters of landscape. In 1885 Mr. Murphy was awarded the second Hallgarten Prize (\$200) at the National Academy of Design, and in 1887 he received the prize of \$300 founded by Dr. W. Seward Webb for the Society of American Artists, of which Mr. Murphy is an active and prominent member, and has been awarded a gold prize medal by the American Art Association of New York.

No. 31—*Landscape.*

NECHUTREY (R.),

Austria.

Pupil of Wilhelm von Kaulbach. Chevalier of the Order of Franz Josef. Knighted by the Emperor of Austria.

No. 95—*The Hussites before Naumburg, 1432.*

NEUHAUS (FRITZ),**Germany.**

Contemporary German School. Studio in Düsseldorf.

No. 158—*The Prince's First Ride.***NICHOLLS (BURR H.),****United States.**

Born at Lockport, N. Y. Pupil of L. G. Sellstedt, N.A., and of Carolus Duran, Paris.

No. 104—*A Street Scene in Brittany.***NICOL (ERSKINE), R.A.,****England.**

A house painter's apprentice of Edinburgh one day, some sixty years since, applied to the Trustees Academy of that city for admission to the art school as a student. The drawings he exhibited commanded consideration for him, and thus Erskine Nicol commenced one of the most successful careers in the chronicles of English art. From his house painter's labors of the day he subsisted until he had become a sufficiently accomplished draughtsman to undertake an engagement as drawing master at the high school of Leith, in which town he was born in 1825. From Leith he went to Dublin, where he earned his living as a drawing master, and continued his studies, later returning to Edinburgh, and finally, in 1863, settling in London. Previous to his removal to London he had been made a member of the Royal Scottish Academy. In 1866 he became an Associate of the Royal Academy of London, and in due time a full Academician. Devoted to genre subjects, Mr. Nicol has in them produced a long series of superb studies of life and character in his native Scotland and in Ireland, where, during his sojourn and from subsequent visits, he amassed a rich store of material. As a colorist he has no superior in England. As a delineator of character he has no equal in his native art. A shrewd, dry humor expresses itself in his works, and a broad and genial sympathy with humanity lends them heartiness. Although

known throughout the world by engravings from his pictures, Mr. Nicol's paintings are of unusual and infrequent appearance in collections outside the insular limits of Great Britain, where they find an invariable acceptance. He has exhibited, generally through the generosity of collectors owning his works, at the National Academy of Design in this city, at the Centennial Exposition in Philadelphia, and at a few American loan exhibitions, and has been medaled at the Salon and other Continental art displays.

No. 17—*An English Family.*

No. 133—*Patience is a Virtue.*

OCHMIDIEN (H.),

Germany.

Contemporary German School. A noted painter of genre and single figures. Studio in Düsseldorf.

No. 131—*Music, not Mathematics.*

OMMEGANCK (BALTHAZAR P.),

Holland.

Born at Antwerp, Dec. 26, 1755; died there Jan. 18, 1826. Animal and landscape painter. Pupil of H. J. Antonissen. He received many honors. Was made a Knight of the Order of the Belgic Lion; elected a member of several learned societies, and appointed, in 1815, by Belgium, one of the Commissioners to reclaim from France the works of art which Napoleon had acquired by force of arms during the previous war. Rector of Guild of St. Luke, Antwerp, in 1789, and Professor in Academy, 1796.

No. 44—*Landscape, Cattle, Sheep, and Goats.*

OUTIN (PIERRE),

France.

Born at Moullins (Allier). Pupil of Lacomte and Cabanel. Honorable mention, 1879. Medal, Paris, 1883.

No. 181—"Good-by, Grandpa!"

PALIZZI (GIUSEPPE),**Italy.**

Born at Lanciano in the Abruzzi in 1812. Landscape and animal painter. Brother of Fillippo Palizzi. Studied first at Cava near Salerno. Exhibited some pictures at the Naples Academy. In 1844 became a pupil of Troyon in Paris, where he afterwards settled. Medal, 2d class, 1848. Legion of Honor, 1859.

No. 56—*Driving Out the Flock.*

PALMAROLI (VICENTE),**Spain.**

Born at Madrid. A pupil of his father, of F. M. K. Madrazo, and of the Academy of Fine Arts, Madrid. Medal, *Exposition Universelle*, 1867. He is one of the chief painters of his school.

No. 175—*The Storm.*

PAPPERITZ (PROFESSOR GUSTAV FRIEDRICH),**Germany.**

Born at Dresden, Jan. 27, 1813; died there Jan. 26, 1861. Landscape and genre painter. Pupil of Dresden Academy under Clausen-Dahl; then studied in Munich, and visited Italy and Spain.

No. 33—*After the Bath.*

PASINI (ALBERTO),**Italy.**

In the Chevalier Alberto Pasini we have an Italian who paints the Orient as a Turk might who was born to its spirit and nourished on its air. A native of Busseto, near Parma, he enjoyed the instructions of three great masters. From Ciceri he acquired his firm draughtsmanship, from Isabey his color, and bold and fluent execution of the brush, and from Rousseau the deeper feeling and sentiment of that master of landscape.

The influence of Isabey is exercised at its happiest in Pasini's pictures in those exquisite groups of figures with which they are enlivened, and which give to landscapes, in themselves of a masterly style, the additional interest of genre compositions. A fortunate chance sent Pasini to the East at the commencement of his independent artistic career, and in several years' residence in Turkey, Arabia, and Persia, he accumulated the experience and the material upon which his most successful art is based. No man of our time succeeds like him in realizing upon canvas the life and spirit of the Orient, its splendor of color, brilliancy of burning light, and barbaric sumptuousness of gorgeous pageantry. His color is strong, bright, and true, his grasp of form and character vigorous, and his touch has the certainty of a well-schooled hand, directed by an observant eye. His treatment is broad, although not negligent of detail; the light effects of his pictures are often peculiar but always striking, and in his command of aërial perspective he is particularly fine. He sees and presents to us the real life of the Orient from an artistic standpoint, leaving its natural poetry to speak for itself through the truthfulness of his delineations. He is an Honorary Professor of the Academies of Parma and of Turin, a medalist of all the great exhibitions, and since 1878 an Officer of the Legion of Honor, into which order he was received in 1868.

No. 40—*The Falconers.*

PENNE (CHARLES OLIVIER DE),

France.

Born at Paris, Jan. 11, 1831. Landscape and animal painter. Pupil of Léon Cogniet. Second Grand *Prix de Rome*, 1857. Medals, 3d class, 1875; 2d class, 1883.

No. 27—*Wild Boar Hunt.*

PEREZ (ALONZO),

France.

Contemporary Spanish School. Associated by his work with the painters of Paris of to-day. Studio in Paris.

No. 65—*At the Park Gate.*

PERRAULT (LÉON),**France.**

Born at Poitiers. Contemporary pupil of Picot and Bouguereau. Medals, Salon, 1864, 1876. Chevalier of the Legion of Honor, 1887.

No. 168—*Azor's Education.*

PETERSEN (OLOF),**Sweden.**

Contemporary Scandinavian School, which has adopted French methods, while retaining a distinct individuality. A proficient delineator of the scenery of the Land of the Midnight Sun.

No. 78—*Scenery in Norway.*

PEZANT (AYN),**France.**

Born at Bayeaux. Pupil of Vuillefray.

No. 20—*Cattle.*

PILOTY (CARL THEODOR VON),**Germany.**

Born at Munich, Oct. 1, 1826; died there July 21, 1886. Son of, and first instructed by, the lithographer, Ferdinand Piloty. Then pupil of Munich Academy under Schnarr, and later under his brother-in-law, Karl Schorn. In 1847, he visited Venice, painted genre pictures, and at Leipsic (1849) many portraits; then visited Dresden, where Velasquez became his ideal; went in 1852 to Antwerp and Paris, and thenceforth entered upon the path of Calvinistic realism, to which he owed his great renown. In 1856 became Professor of Munich Academy; from 1874 director of same.

No. 194—*Elizabeth and Frederic of Bohemia Receiving News of the Loss of the Battle of Prague.*

PILTZ (PROFESSOR OTTO),**Germany.**

Genre and portrait painter of the contemporary German School. His work is celebrated for its excellent study of character and good quality of color.

No. 3—*Grandpa's Pet.*

No. 72—*Lunchtime in the Kindergarten.*

No. 202—*Grandma Tea Drinking.*

PIOT (ÉTIENNE ADOLPH),**France.**

Pupil of L. Cogniet.

No. 173—*Italian Girl Spinning.*

PIOTROWSKI (MAXIMILIAN ANTON),**Poland.**

Born at Bromberg, Posen, in 1815 ; died at Königsberg, Nov. 29, 1875. History and genre painter. Pupil of Berlin Academy under Hensel. Painted at first romantic episodes from Polish history ; later on scenes of popular life in Poland, cleverly conceived, and of vigorous coloring. Was professor at Königsberg Academy.

No. 116—*The Wood-chopper's Story.*

PLASERT (GOMEZ),**France.**

Contemporary French School. Studio in Paris. Noted for his pictures of life out-of-doors with the elements of fashion and manners of to-day.

No. 12—*Strolling in the Park.*

No. 106—*Scene in Venice.*

POIL (L. DE),**France.**

No. 137—*Landscape.*

POST (W. MERRITT),**United States.**

Born at Brooklyn, N. Y. Pupil of Art Students' League. Secretary of the New York Water Color Club.

No. 113—*Whence all the Blooming Flush of Life has fled.*

RABE (THEODORE),**Germany.**

Contemporary German School. Studio in Berlin. His pictures, usually of genre subjects, show the distinctive German methods, combining natural color with great care in the painting of detail.

No. 79—*The Duet*.

RAFFAËLLI (JEAN FRANÇOIS),**France.**

Born at Paris. Contemporary. Gold medal, Paris *Exposition Universelle*, 1889. Chevalier of the Legion of Honor. He made his début as an artist at the first exhibition of the "Independents" or "Impressionists" in Paris, in 1879, and has since then achieved solid success, and is rated as one of the most individual of modern painters. His works are especially remarkable for the study of character in modern types.

No. 73—*La Place de l'Opera*.

RAVEL (JULES),**France.**

Contemporary French School. Studio in Paris. Pupil of Cogniet.

No. 178—*Rustic Day Dreams*.

RICCI (A.),**Italy.**

Contemporary Italian School. Pupil of M. Léon Bonnat. Born at Turin, and there painted pictures of genre subjects. Studied and painted in Paris, 1879-1884. Studios in Paris and Turin.

No. 215—*Reading*.

RICHTER (ÉDOUARD),**France.**

Born at Paris. Pupil of Hébert and Bonnat. Honorable mention, Paris Salon.

No. 161—*Sappho*.

No. 262—*The Jewel of the Harem*.

RICO (MARTIN).**Spain.**

Rico is a Spaniard by birth, but of almost entirely original development. He was born at Madrid, and taught to draw by a good-hearted cavalry captain who practised art, after a fashion, as an amateur. From the trooper's hands he passed to the Madrid Academy, and he made his living as he advanced by drawing and engraving on wood during his hours of leisure. On the small savings of this labor he would wander off on foot during the summer, studying from nature, living among the gipsies and the herdsmen out of doors, quite as often hungry as well fed, and at the end of the season almost compelled to beg his way back to Madrid. As a result of his unremitting industry, he, in 1862, secured the first *Prix de Rome* ever given at Madrid for landscape. The four years' pension involved by the prize may be used by the winner either at Rome or Paris. Rico went to Paris. His amiable compatriot, Zamaçois, took him in hand, Meissonier and Daubigny advised him. For four years he studied nature, and then, when his period of pensionate had expired, he found a patron and fortune. The patron was the father of Jules L. Stewart, the painter. In water color, as in oil, Rico's brilliant and animated style commanded praise and popularity, and he was enabled to seek in Spain and Italy, and even in the Orient, for subjects. In 1878 Rico was medaled at the Salon and endowed with the Cross of the Legion of Honor.

No. 25—*Scene in Venice.*

RIGON (A.),**France.**

Contemporary French School. Paints somewhat in the manner of the great Isabey, but possesses in his work well-marked individual characteristics.

No. 18—*Wedding at the Castle.*

ROMAKO (ANTON),**Austria.**

This whole-hearted genre painter was born at Atzgersdorf, not far from Vienna, in 1835. He was a pupil of the Vienna Academy and of Rahl, and subsequently resided in Rome. His Italian

figure work is of first rank. He made a permanent success in rendering the child-life of Vienna, and is strongly akin to Knaus in the verity and spirit of his compositions. Medals, 1869 and 1872; Legion of Honor, 1882. His pen-and-ink sketches are of a high order. For him the aim of art was not beauty, but the expression of truth.

No. 266—*Louis XV. Sentinel.*

ROUSSEAU (PIERRE ÉTIENNE THÉODORE),

France.

The career of Rousseau was analogous to that of Millet in its protracted and painful struggle. Born at Paris in 1812, poor, sensitive, and of the highest nervous organization, the young artist began with the exhibition of the Salon of 1826 his long life of original effort beset by trouble and despair. He was from the first a naturalist, and suffered repeated rejection, and even insult, at the hands of Salon juries, controlled by disciples of the classical school, to which his art was a perpetual challenge and defiance. He was one of the first men of his time to settle the now famous artistic colony of Barbizon, and with Corot, Daubigny, Diaz, and Dupré, stands as an associate founder of the modern school of French landscape painting. A pupil of Lethière and Remond, Rousseau really, however, owed his artistic development to his study of nature. He received his first third-class medal at the Salon of 1834, medals of the first class in 1849 and 1855, and a Medal of Honor the year of his death. He was made a member of the Legion of Honor in 1852. In 1867, his failure to secure an Officership of the Legion, which was largely due to intrigue on the part of his enemies, proved a severe blow to him, and undoubtedly bore a share in accelerating the advent of the malady which carried him off. His death occurred in 1867.

No. 224—*Landscape.*

ROYBET (VICTOR LÉON FERDINAND),

France.

When, at the Salon of 1866, the "Jester of Henry III." won for its painter his first medal, France hailed in Roybet a new

prophet in current art. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. The painter is a native of Uzès, in the Garde, and was born in 1840. He had begun the study of art at the École des Beaux Arts, at Lyons, and settled in Paris not long before his début at the Salon. An immediate favor followed the warm critical reception of his first works, and he entered upon a career of success which years have only added to, and which has made his name familiar throughout the civilized world. To successive exhibitions he sent a splendid series of canvases, representing social and historical episodes of the past, in each of which his powers found stronger and ever stronger expression; and in the art world itself, and in that of the art lovers whose collections his brush has enriched, he enjoys an esteem which is commensurate with his genius, at once so brilliant, original, and sincere.

No. 153—*Velasquez Painting the Infanta.*

SALMSON (HUGO FREDERICK),

Sweden.

At the commencement of the year 1860, Professor Voklund, who presided over the Academy of Fine Arts at Stockholm, pointed out to an artist who was visiting the school a modest-looking young man of sixteen or seventeen, who was painting in the life class from a nude model. He was working with the simplest palette, and only a couple of brushes, but his figure, for accuracy of form and color, was by far the best in the class. The professor, enthusiastic in the cause of his favorite pupil, predicted for him an artistic future of which his student work was an earnest. The youth whom he commended was Hugo Frederick Salmson, a native Swede of the city in which he began his study of his art. From the Stockholm Academy Salmson emerged with sufficient courage to establish himself in a modest studio, where he painted genre pictures based on the history of his Fatherland. These had sufficient merit to produce patronage for him, and in 1869 he was enabled to proceed to Paris, where, at the École des Beaux Arts, and under Charles

Compte, he still further improved his technical knowledge and his experience. In 1871 his progress secured for him the appreciation of his native city, in the form of his being elected a member of the Stockholm Academy, and in 1879 he achieved a second triumph in his Salon picture, representing an arrest in a village in Picardy, being purchased from the exhibition by the government for the Luxembourg collection.

No. 5—*A Swedish Lady.*

SCALBERT (JULES),

France.

Born at Douai. Pupil of Pils and M. C. Petit. Salon Exhibition, 1885.

No. 52—*An Unwelcome Guest.*

SCHLESINGER (FELIX),

Germany.

Born at Hamburg, Oct. 9, 1833. Genre painter. Pupil of Düsseldorf Academy and of Jourdan. Lived for several years in Paris, and settled in Munich.

No. 54—*The Country Doctor.*

SCHMIDT (THEODORE),

Germany.

Director of the Royal Gallery, Dresden.

No. 192—*Raphael's Sistine Madonna.*

SCHOLZ (M.),

Germany.

Contemporary German School. A well-known painter of genre subjects. Studio in Munich.

No. 100—*Monk.*

SCHREYER (ADOLPH),

Germany.

There is no suggestion of the German in the art of Schreyer, yet it was in that most German of cities, Frankfort-on-Main,

that he was born in 1828. Theophile Gautier, who admired his pictures to the verge of extravagance, once defined him as "a Teutonic accident." Schreyer was fortunate in coming of a family of wealth and distinction, in consequence of which he was permitted from his youth an independence of movement and study which liberated him from the then restricted influence of his native art. He traveled much, and painted as he went. In 1855, when his friend, Prince Taxis, went into the Crimea, he accompanied the prince's regiment, and at this period he began producing those battle scenes which gave him his first fame. Wanderings in Algiers and along the North African coasts into Asia Minor, resulted in those pictures of Arab life which are so popular, while visits to the estates of his family and his friends in Wallachia provided him with another of his familiar classes of subjects. Schreyer is essentially a creative painter. He finds his subjects in nature. His memory is a mine of models for him. But everything he paints is imbued with his own spirit, too dashing and bold and resolute to secure the subtle poetry of Fromentin, and too refined in feeling to rival the fierce force of Delacroix, but always instinct with life, movement, and the ripe and rich reflection of the artist's colorful mind. Between these two great painters Schreyer's manner is a happy compromise, entirely independent of servile imitation; an expression, in fact, of a sympathetic recognition of kindred spirits in them. Until 1870 Schreyer was a resident of Paris, but since that time he has divided his life between that city and his estate at Kromberg, near Frankfort, where he lives surrounded by his horses and hounds, practising his art with an energy that advancing years have been unable to impair. He was invested with the Order of Leopold in 1860, received the appointment of court painter to the Duke of Mecklenburg in 1862, is a member of the academies of Antwerp and Rotterdam, and received first medals at all the important European expositions between 1863 and 1876.

No. 189—*Hungarian Draught Horses.*

SCHUTZE (WILHELM),**Germany.**

Born at Berlin, in 1814. Genre painter. Pupil of Klöber. Very successful in homely scenes of lively composition and good coloring.

No. 176—*Blindman's Buff*.

SEIGNAC (PAUL),**France.**

Born at Paris. A pupil of Picot, he early became a member of the colony of artists which gathered around the late Pierre Édouard Frère at Écouen. He paints in the same vein and with much the same selection of subjects as that master, and has produced some attractive and popular works, especially in the qualities of homely sentiment and domestic feeling.

No. 34—*Shelling Peas*.

No. 110—*Resting*.

SEITZ (ANTON),**Germany.**

Born at Ratham-Sand, near Nuremberg, Jan. 23, 1829. Pupil of Munich Academy. Professor and honorary member of the Royal Academy of Munich. Gold medals at Munich and Vienna. Chevalier of the Bavarian Order of St. Michael.

No. 132—*The King of the Riflemen*.

No. 219—*The Card Players*.

SIMONI (G.),**Italy.**

A painter much in vogue with the patrons of the modern Roman School of water-color painting. His pictures are very cleverly painted, and possess always an attractive quality, which is due to his direct methods and brilliant color. Studios in Florence and in Rome.

No. 127—*Waiting for the Bey*.

No. 247—*Cavalier and Jester*.

No. 248—*Harem Interior*.

SOHN (KARL FERDINAND),**Germany.**

Born at Berlin, 1805 ; died in Cologne, 1867. Pupil of Berlin Academy, under Schadow, with whom he went to Düsseldorf in 1826, and to Italy in 1830. Became professor at the Düsseldorf Academy in 1838.

No. 97—*Diana and her Nymphs.*

No. 200—*Traveling Locksmith.*

SOULAEREIR (F.),**Italy.**

Contemporary Italian School. A water-color painter whose works are notable for crisp handling and brilliant color quality.

No. 15—*Bonjour.*

STANECK (E.),**France.**

Contemporary French School. A painter of genre subjects whose work is marked by breadth and clever handling. Studio in Paris.

No. 191—*Bon Voyage.*

STORY (GEORGE H.),**United States.**

Born at New Haven, Conn., 1835. Was a pupil of Charles Hine and Professor Bail, New Haven. First exhibited, 1867, at the National Academy, New York. Studied in Europe, 1874 and 1875. Member of the National Academy of Design and the Artists' Fund Society.

No. 237—*A Cape Ann Fisherman.*

STREITT (FRANZ),**Austria.**

Born at Brody, Galicia, in 1839. Genre painter. Pupil of Cracow Art School, and Vienna Academy under Engerth. Settled in Munich in 1871. Medal, London, 1871.

No. 221—*An Accident.*

TAMBURINI (A.),**Spain.**

Pupil of Ciceri and Bonnat in Paris. Medal, Academy of Fine Arts, Florence. Various medals, Rome and Florence.

No. 103—*A Good Hand.*

No. 204—*The Choice Vintage.*

No. 252—*Hard Luck.*

TENIERS (DAVID, THE YOUNGER),**Holland.**

David Teniers, the Younger, was born at Antwerp in 1610. He was taught painting by his father, and by Adrian Brouwer. He was appointed Court Painter and Chamberlain to the Archduke Leopold William, Governor of the Spanish Netherlands. His works were eagerly sought after, and their merits were highly appreciated. He died at Brussels, in 1649, and was buried at Perth.

No. 30—*The Rivals.*

TENIERS (DAVID, THE ELDER),**Holland.**

Born at Antwerp in 1582; died there July 29, 1649. Flemish School. History, genre, and landscape painter. Pupil of his elder brother Juliaen (1572-1615), of Rubens, and in Rome of Adam Elsheimer. Master of Antwerp Guild in 1606. Painted chiefly peasant scenes combined with landscape, but occasionally biblical and mythological subjects.

No. 211—*Diana and her Nymphs.*

TEN KATE (HERMAN FREDERIK CAREL),**Holland.**

Born at The Hague, Feb. 16, 1822. Genre painter. Pupil in Amsterdam of Cornelis Kruseman. Won a medal at the Academy there when nineteen. Went to Paris for one year; returned to Amsterdam, and settled at The Hague. Honorary member of Rotterdam Academy, 1856.

No. 180—*A Forced Contribution.*

THOMPSON (HARRY),**England.**

Born at London. Contemporary genre and landscape painter. Pupil in Paris of Charles François Marchal and Charles Busson. Medal, 3d class, Paris, 1884.

No. 76—*Landscape and Cattle.*

No. 177—*Landscape and Sheep.*

THORS,**England.**

Contemporary British School. Studio in London.

No. 140—*English Landscape.*

TOULMOUCHE (AUGUSTE),**France.**

Born at Nantes, 1829. Pupil of Gleyre. Adopted a style of subject founded on daily events of fashionable life of a piquant character. A careful painter of detail, especially in textures, and an accurate draughtsman. Medals, 1852, 1859, 1861, 1878; Legion of Honor, 1870.

No. 117—*A Sweet Reverie.*

TROYON (CONSTANTINE),**France.**

A man of a rustic manner, bluff and bold, who might have been one of the gamekeepers or herdsmen whom he painted—such was Constant Troyon. Troyon was born at Sèvres in 1810, and worked in the porcelain manufactory, as his father had done before him. Riocreux, the flower painter there, taught him to draw, and at twenty years Troyon was a student of landscape painting from nature with some advice and encouragement from Roqueplan, whom he met on one of his sketching tours, and who became interested in him. It was as a landscape painter that Troyon made his début in the Salon of 1833, and in this walk he displayed a sentiment for light and color of the first order; but in 1847 he astonished the Salon, after a trip to Holland, where he had studied the Old Dutch Masters closely, with a cattle piece so splendid in spirit and so powerful in color and vivid

realism that his fame was established at a single stroke. In 1849 he was decorated with the Legion of Honor, and the augmentation in the prices and the popularity of his works made him rapidly rich. The great school of French cattle painting, whose foundation Bracassat had laid, Troyon built up. He gave to the brutes he painted, life and soul. His oxen have the grand movement of nature; his cows ruminate the cud and watch you with their soft eyes; his sheep bleat an appeal out of the canvas, and the dog which guards the flock or travels at the heel of the poacher or the gamekeeper only needs to bark to be alive. Poetry saturates his art—the humble rustic poetry which becomes majestic through its very simplicity. Troyon's color, his appreciation of light, and the ripeness of harmony and tone which characterized his pictures, were sustained to the last. He won medal after medal, at Salons and expositions, and enjoyed for nearly twenty years an uninterrupted course of honor and prosperity. Like Corot, he remained unmarried, content with his art and helpful of the younger talents whom his genius attracted to him, and upon whom he made an impression which one sees reflected still in French art. Sixty masterpieces from his brush graced the Salon between 1833 and 1865, in which latter year his splendid career passed into a splendid memory.

No. 149—*The Shepherd*.

VAN MARCKE (ÉMILE),

France.

The most distinguished pupil through whom Troyon bequeathed to the succeeding generation a reflection of his own genius was Émile van Marcke. Van Marcke was born at Sèvres in 1827, of artistic stock. He was employed in the porcelain works as a decorator when he attracted the attention of Troyon. The latter was in the practice of making a weekly visit to his mother, who resided at Sèvres, and so the young decorator and the elder artist were frequently in contact. The constant sermon of Troyon was that the gifted youth should go to nature, and Van Marcke, in the time spared from his trade, obeyed the injunction. He, however, lacked the confidence to produce original

work until the encouragement of Troyon again came to his aid, and a certain degree of success emboldened him to abandon the pottery for a studio in Paris. Van Marcke's early pictures betray strongly the feeling and influence of Troyon. While more careful in drawing and more elaborate in detail, their color and technique show the association of the master. But with increasing confidence and experience, Van Marcke created a style, with which he is now thoroughly identified. His color became fresher, livelier, and more brilliant, and his effects of light brighter and more sparkling. He was a master draughtsman, equally a master of composition, and the grouping and modeling of his cattle are always pictorial and true. His landscapes are of an equal degree of excellence, and are replete with the charm of a joyous and smiling nature. Effects of midsummer midday and of showery skies over pastures enriched by a humid soil find particularly happy rendition at his hands. Van Marcke appeared first at the Salon in 1857, and has been repeatedly medaled in 1867, 1869, 1870, and at the *Exposition Universelle* of 1878 received a medal of the first class. He was invested with the Legion of Honor in 1872, and since then he received many additional medals of honor. Died Jan. 7, 1891.

No. 47—*Rich Pasturage*.

No. 185—*Cows in a Pool*.

No. 257—*Cattle*.

VÉLY (ANATOLE),

France.

Born at Ronsay (Somme), Feb. 20, 1838; died at Paris, Jan. 11, 1882. History and genre painter. Pupil of Valenciennes Academy and in Paris of Signol, and the École des Beaux Arts. Medal, 3d class, 1874; 2d class, 1880.

No. 166—*Francesca da Rimini and Paolo*.

No. 272—*The Heart's Awakening*.

VERBOECKHOVEN (EUGENE JOSEPH),

Belgium.

Born at Warneton, West Flanders, 1799. Pupil of his father, the sculptor Barthélem Verboeckhoven, and studied in England,

Germany, France, and Italy. Made the painting of animals his specialty, and characterized his pictures by a minutely accurate execution in drawing and color. Settled in Brussels in 1841. Was a member of the Academies of Brussels, Ghent, Antwerp, Amsterdam, and St. Petersburg; of the Legion of Honor; Commander of the Order of Leopold, of that of Francis Joseph, of the Order of Michael of Bavaria, the Order of Christ of Portugal, and the Iron Cross. Died in 1881.

No. 151—*The Sheep Cote.*

VERHAS (JAN),

Belgium.

Born at Termonde, Belgium. Medals at Philadelphia, 1876; Brussels, 1878; Paris, 1881; Vienna, 1882. Order of Leopold, 1879. Legion of Honor, 1881.

No. 256—*In the Boudoir.*

VERNET (HORACE),

France.

Born at Paris of a distinguished artistic family in 1789, Horace Vernet became the chief battle painter of France, as well as a distinguished painter of historical and genre subjects. He was a pupil of his father, and of Moreau and Vincent, and in 1814 Napoleon I. decorated him with the Legion of Honor with his own hands. He carried off every honor which France could extend to her artists, and died at Paris in 1863.

No. 139—*Training Horses.*

VIBERT (JEAN GEORGES),

France.

One of the strongest individualizations among the artists of Paris is Vibert. He is not only a painter but a satirist of drastic power and an author of pointed excellence. He is a Parisian by birth, and if he may be said to be a pupil of any one, his master must be considered to be Barrias, although he also did some early work under Picot. He first exhibited at the Salon of 1863, and made a virtual failure. His active intelligence gave a

new direction to his art, and seven years later, at the age of thirty, he was decorated with the Cross of the Legion for his "Roll Call after the Pillage." His good-humored satires on the hypocrisy and self-indulgence of monkish and ecclesiastical life did much toward advancing him in popularity, and one of the latter, "The Missionary's Story," may be recalled as having been sold in this city, at the sale of Mrs. Morgan's collection in 1886, for \$25,000. Vibert was not content with triumphs in oil alone, but spurred by the exploits of Fortuny in water color, he began in it a series of experiments that have placed him among the first aquarellists of the world. He was the leader in the movement that resulted in the formation of the now powerful Society of French Water Colorists, a society that, by its lofty standard, really forced the Salon into a marked reform in the character and improvement in the quality of the pictures it accepted for exhibition.

No. 29—*An Uneven Game.*

No. 130—*The Disclosure.*

No. 239—*Inspecting the Fort.*

No. 249—*Rehearsing.*

VINEA (FRANCESCO),

Italy.

Born at Forli in 1846. Genre painter. Pupil in Florence of Pallastrina. Paints mostly scenes in the costumes of the sixteenth and seventeenth centuries. Gold medal in Berlin, 1886.

No. 22—*The Favorites.*

VOLTZ (FRIEDRICH),

Germany.

Born at Nördlingen, 1817. Pupil of his father, Johann Michael Voltz a well-known painter of history and genre. Studied at the Munich Academy; painted in the Bavarian Alps, in Italy, the Low Countries, Paris, Vienna, and Berlin, and then settled in Munich. Member of the Munich, Berlin, and Vienna Academies; Professor at the Munich Academy; Knight of the Prus-

sian Order of the Red Eagle and the Bavarian Order of St. Michael ; medals of gold at Berlin, 1856, 1861 ; Grand Medal for Art of Württemberg, etc. His works have set him at the head of the school of landscape and cattle painters in Germany.

No. 55—*Cattle, Meisenger Lake.*

WALKER (HORATIO),

United States.

Member of the Society of American Artists ; National Academician ; Member of the American Water Color Society. One of the best known and ablest of American painters. Studio in New York.

No. 134—*Striking a Bargain.*

WEEKS (EDWIN LORD),

United States.

Born at Boston. Chevalier of the Legion of Honor of France, 1896 ; Officer of the Order of St. Michael, Bavaria, 1898 ; Grand Diploma of Honor, Berlin ; 1st Class Medals, *Exposition Universelle*, Paris, 1889 ; Munich, 1897 ; Dresden, 1897 ; Medal, Paris Salon, 1889 ; Honorable Mention, 1885 ; Gold Medal, Philadelphia Art Club, 1891 ; Medals, Atlanta ; Boston ; Special Medal and prizes, Empire of India Exhibition, London, 1896 ; member of Paris Society of American Painters ; Corresponding member of The Secession, Munich ; represented in the Corcoran Art Gallery, Washington, D. C. ; Pennsylvania Academy of Fine Arts ; member of the Committee of Direction, Exposition at Monaco ; pupil in Paris of the École des Beaux Arts, Bonnat, and Gérôme ; sketched and painted in Cairo, Jerusalem, Damascus, and Tangiers, and is particularly noted for pictures of Eastern life ; member of Boston Art Club.

No. 14—*Scene in Cairo.*

WILLEMS (FLORENT),

Belgium.

Born at Liège, Jan. 8, 1823. Genre painter. Pupil of Mechlin Academy ; studied especially the Old Dutch Masters and at-

tracted attention as early as 1840. The great success of his picture exhibited in Paris in 1844 induced him to settle there. Medals : Paris, 3d class, 1844 ; 2d class, 1846 ; 1st class, 1855, 1867, 1878 ; Legion of Honor, 1853 ; Officer, 1864 ; Commander, 1878 ; Officer of Order of Leopold, 1851.

No. 169—*The Vow.*

WINTERHALTER (FRANZ XAVIER),

Germany.

Born at Mengenschwand in the Black Forest, April 20, 1806 ; died at Frankfort, July 8, 1873. Portrait and genre painter. Pupil of Munich Academy and of Stieler. Went in 1828 to Carlsruhe, where he was made court painter. Spent several years traveling in Italy, Spain, Belgium, and England ; and, in 1834, settled in Paris, where for more than thirty years he was the portrait painter par excellence of royalty and of the aristocracy, especially of women. Medals, Paris, 1836, 1837, 1855 ; Legion of Honor, 1839 ; Officer, 1857 ; Order of Red Eagle, 1861 ; Württemberg Crown Order ; Commander, Order of Francis Joseph, and many others.

No. 195—*Susanna and the Elders.*

WOOD (THOMAS WATERMAN),

United States.

Born at Montpelier, Vt., Nov. 12, 1823. Portrait and genre painter. Pupil of Chester Harding in Boston. Studied in Paris in 1858-60, and visited Italy and Switzerland. He painted in Louisville and Nashville before opening a studio in New York, 1867. President of the National Academy of Design.

No. 231—"I Reckon."

WORMS (JULES),

France.

Born at Paris, 1837. Pupil of Lafosse. First exhibited at the Salon in 1859. He spends much of his time in Spain, where the subjects of most of his pictures are found. Medals, 1867,

1868, 1869, 1878 ; Legion of Honor, 1876. One of the founders of the French Water Color Society.

No. 186—*Before the Alcalde.*

WRIGHT (G.).

United States.

No. 240—*The Smoking Room.*

YENŐ (KÉMÉNDY),

Hungary.

A Hungarian painter of great repute. Studio in Munich. He is well known as a painter of genre subjects, and combines cleverness of handling with the popular quality of telling a story effectively.

No. 19—*The Artist's Studio.*

No. 241—*The Tête-à-tête.*

ZAMACOÏS (ÉDOUARD),

Spain.

Born at Bilboa, Spain, 1843. Pupil of Meissonier. Made his début at the Salon of 1863. Medal, Paris, 1867. Died, 1871. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878. A Spaniard with the wit of a Frenchman, a painter with the satire of Goya and the art of his master Meissonier, it is no wonder that the début of Zamacoïs in 1863 was hailed by Paris as the rising of a new sun over the horizon of art. The artist was then twenty-three years of age, burning with the fire of youth, and spurred by the daring of an audacious and fecund brain. At each succeeding Salon his exhibits widened his popularity and augmented his reputation, which was crowned in 1870 by his "Education of a Prince," a satire so bitter and scathing, yet withal so brilliant in its execution, that reprobation was disarmed by the genius of which it was the evidence. The picture was the swan-song of the artist. He died in 1871, having scarcely turned his thirtieth year. The life work that he left formed a series of gems, sparkling with wit and color, in which the influence of Meissonier showed in a certain decisiveness of handling, but which were thoroughly individual and

unique. Like Molière, with whose genius that of Zamacoïs displays a decided affinity, the effect of the artist's work was always allied with, and supported by, the extremest elegance of execution. He was fond of daring experiments of color, and his pictures were a perpetual amazement and delight to artists more timid and less original, who acknowledged in the fiery young genius from Bilboa one worthy to take his place among those masters whom Paris was proud to call her own, irrespective of their birth or blood.

No. 228—*Levying Contributions.*

ZAMPIGHI (E.),

Italy.

Contemporary Italian School. His works show the influence of Fortuny and other masters of the Spanish-Roman School of water-color painting. Studio in Tangiers, Morocco.

No. 246—*The Gun-maker of Tangiers.*

ZIEM (FELIX),

France.

Born Feb. 25, 1821. In the earlier stages of his career, Ziem painted many fine pictures of French, Dutch, and Turkish scenery, but it was when he commenced to develop the mine of material in the Queen of the Adriatic that he struck the keynote of his vocation. A native of Beaune, in the Côte d'Or, he was graduated out of the art school of Dijon, and began his productiveness by records of his wanderings in Southern France. He received his first Salon medal in 1851, for a picture of Dutch scenery, and was admitted into the Legion of Honor in 1857 for his views of the Golden Horn at Constantinople, and the Place of St. Mark at Venice. He has been an Officer of the Legion since 1878. His color, which is the strongest feature of his art, has the grand and mellow splendor of the greatest period of ancient art. His sunsets flame with subtle melodies of color. His dawns over the lagoons and canals of the Adriatic have the palpitating blaze of jewels. Where Rico gives us the Venice of broad daylight, scintillant with real

sunbeams, and brilliant with wide and penetrating light, Ziem translates her mornings and her evenings into rhythmic notes of color, which bring up in the memory of the spectator scraps of the verses of De Musset, of the descriptions of Gautier, and of the romances of Venice's own history in its days of imperial and irresistible power.

No. 121—*View in Venice.*

ZIMMERMAN (REINHARD SEBASTIAN),

Germany.

Born at Hagenau, on Lake Constance, Jan. 9, 1815. Genre painter. Pupil of Munich Academy, where he was much influenced by Robert Eberle. Lived, in 1844-45, in Paris as portrait painter, and after visiting England and Belgium, returned to Munich in 1847, and attained his first great success, in 1850, with the humorous "Three Magi," followed by numerous masterly and characteristic genre pieces of brilliant execution. Member of Berlin Academy, 1886. Gold Medal, Berlin.

No. 157—*Preparing for the Rehearsal.*

No. 171—*Boys' Industrial Home.*

CATALOGUE

FIRST NIGHT'S SALE

Wednesday, January 18th, at 8 o'clock

AT CHICKERING HALL

I

KORIECS

Sacred Oxen

Cabinet picture in the manner of Pettenkofen. Two white oxen with very long horns are seen curiously harnessed to a cart which carries a driver in modern Slav costume. Very effective in color, and simply conceived and executed.

Signed at the right.

Height, 5½ inches ; length, 8 inches.

2

C. GEIBEL

The Pretzel Boy

Cabinet picture of a nice, clean looking boy with a great square basket filled with his wares hanging before him by a strap over his shoulder. He is counting his pennies, and seems to be a good little man of business.

Signed at the right. Dated, 1882.

Height, 9 inches ; width, 7 inches.

3

OTTO PILTZ

Grandpa's Pet

The old gentleman, in a blue cap, is teaching the baby how to stand up on his knees, and shows in his face evident interest in the operation.

Signed at the right upper corner. Height, 10 inches ; width, 7 inches.

4

F. DE CHAMBORD

" Marie "

Cabinet picture of a girl in blue with a yellow scarf, seated, in half-length view. Her gown is décolleté, and her hat of blue and yellow, with feathers, matches her gown.

Signed at the right upper corner. Dated, 1881.
Height, 8 inches ; width, 5½ inches.

5

HUGO SALMSON

A Swedish Lady

Small cabinet picture of a lady in a pink robe, with a white shawl, standing before a piano, with her face turned to the spectator. A unique example of Salmson.

Signed at the right. Height, 8 inches ; width, 6 inches.

6

G. HYON

French Cavalry

These troopers wear the uniform of the Second Empire. Three officers are seen in a group, on the left of the canvas, sitting on their horses, and one of them is scanning the horizon with his glass. The main body of the troops appears on the right. The sky is gray and the ground is lightly covered with snow. The picture, painted in a scheme of grays, is made very effective by the judicious use of red notes.

Signed at the right. Height, 8 inches ; length, 12 inches.

7

EDOUARDO EROLI

La Fille du Regiment

Scene in an Italian camp, with a cantinière giving a drink to a trooper. The uniforms belong to a period in the eighteenth century. The colors are gay and brilliant.

Signed at the right. Dated, 1876. Height, 16 inches; width, 11½ inches.

8

A. TAMBURINI

An Old Monk

The monk, in his costume of rich violet, brown, and white, has his hands folded on the handle of a brazen vessel in his lap. With his spectacles on his nose, as he looks downward in meditation, he presents a picture of well-fed, pious contentment.

Signed at the left upper corner. Height, 12 inches; width, 10 inches.

9

JULES BRETON

Portrait of Himself

A cabinet portrait of Jules Breton painted by himself when a young man. It is in three-quarter length, and the subject wears a white shirt and voluminous neckcloth. The left hand rests on the hip. The date shows that the artist was nineteen years of age when he executed this interesting work.

Signed at the right, "Courrières, 1846."

Height, 14 inches; width, 10½ inches.

10

G. H. McCORD

Winter Night

Cabinet picture of a pretty winter landscape, with snow, and a church lighted up, and the moon high in the clouds. Suggestive of Christmas eve. A charming bit, with much feeling in the treatment.

Signed at the right with monogram. Height, 8 inches; width, 6 inches.

II

JOSÉ BENLLIURE

The Picador's Reward

The picador, crossing the arena before the crowded seats of the bull ring, turns, hat in hand, to acknowledge the applause from the benches. The ground is strewn with cigars, fans, hats, and other tokens which have been thrown at his feet by the enthusiastic crowd. The execution is broad and free, and the central figure is painted with sturdy realism.

Height, 21 inches ; width, 14 inches.

12

GOMEZ PLASERT

Strolling in the Park

A lady, in street costume of more than a decade ago, with brown skirt and sealskin jacket, is here seen by a riverside, with pleasure boats, and pretty foliage on the opposite bank. The head is charming in type, and the entire picture is executed in a direct sort of style that makes it very effective. The color is agreeable and veracious.

Signed at the right. Dated, 1886. Height, 22 inches ; width, 18 inches.

13

OSWALD ACHENBACH

Garibaldi's Caprera Home

2458
The composition shows an humble dwelling with white stucco walls on the island of Caprera, which lies in the Mediterranean east of the northern point of Sardinia. Here Garibaldi lived from 1854 until his death except during the time spent in his famous Italian campaigns. The effect is one of sunlight, with a blue sky, and the sea in the distance to the right of the picture. The light is so distributed as to draw the gaze of the beholder to the chief object of interest—the rugged little house on the cliff. Painted with breadth, and attractive in color.

Signed at the right.

Height, 18 inches ; length, 25 inches.

14

E. L. WEEKS

Scene in Cairo

A very brilliant example of this noted artist's Oriental pictures. The scene shows a richly clad horseman, with elaborate trappings on his Arab steed, who has brought a fine black horse to the doorway to be inspected by two sheiks. There are other figures about, and the setting consists of Moorish architecture remarkably well painted. Through an archway at the right is a view of a market-place and a patch of blue sky. Color and drawing are of a high order.

Signed at the left,

Height, 15 inches; length, 18 inches.

15

F. SOULAEREIR

Bonjour

A very attractive single figure of a beautiful woman, in a luxurious costume of pink satin, with green flowered satin overdress attached on the shoulders at the back. She is seen parting the silk-lined portières as she emerges from her boudoir with a smile of welcome. She is of the Southern type of blonde beauty, and presents a most engaging appearance in her elegant surroundings.

Signed at the left,

Height, 33 inches; width, 16½ inches.

16

F. MIRALLES

Recreation

Two Parisian young women, in a secluded nook in the wood by a brook-side. One, in brown, is seated on a camp-chair facing the spectator; the other, in mauve costume, lies flat on her back in the grass and herbage, and looks up at a bunch of flowers which she holds in her hand. Figures and landscape are painted with artistic snap and go, and the picture is very modern and attractive.

Signed at the right.

Height, 23 inches; width, 19 inches.

17

ERSKINE NICOL

An English Family

A typical English scene, showing a landed proprietor and his lady conversing with the aged porter at the lodge gates before entering their property. There are other figures, and the architectural features are quaint and interesting.

Signed at the left.

Height, $17\frac{1}{2}$ inches ; length, $22\frac{1}{2}$ inches.

18

A. RIGON

Wedding at the Castle

This gay scene presents a great multitude of fine ladies and gentlemen about the perron and staircase of a lordly chateau. A pink-striped silken awning is spread overhead from the portico to the great trees which line the avenue. The costumes are very brilliant, but the harmony of color is excellent. The work is painted somewhat in the manner of Isabey, and the general effect is most pleasing and attractive.

Signed at the right.

Height, $25\frac{1}{2}$ inches ; width, $20\frac{1}{2}$ inches.

19

KÉMÉNDY YENŐ

The Artist's Studio

The artist, seated at his easel, has paused in his work, and with his head thrown back to look up at his wife, who is standing by his side with her hand on his shoulder, seems to be saying that he will leave his picture and come to luncheon. The work is frankly and solidly painted, with the best traditions of the Munich School, and the quiet color notes of blue, gray, and terra-cotta make an agreeable harmony. Especially notable is the drawing of the artist's head in its foreshortened position.

Signed at the right.

Height, 28 inches ; width, 20 inches.

AYN PEZANT

Cattle

A black-and-white cow grazing and a red cow lying down in the pasture. Beyond the hedge are seen the farmhouse, and, on the hill, cottages and barns. The sky is filled with slaty gray clouds, and there is a fine harmony of reserved color in the picture.

Signed at the right.

Height, 19 inches ; length, 23½ inches.

E. L. GARRIDO

Promenading

Scene on a wide Parisian street, or boulevard, with the Column of July in the distance. Numerous figures in the foreground, all of them women and children, except two *sergents de ville*, or policemen, who are chatting together. The brown foliage on the trees which line the street shows that it is autumn, and the women wear their jackets and the policemen their overcoats to protect them from the frosty air. Painted with the characteristic energy and interest of this clever artist.

Signed at the right upper corner.

Height, 21 inches ; width, 17 inches.

F. VINEA

The Favorites

A handsome woman in a rich costume of white satin with trimming of gold braid, a large Louis XIII. gray hat and plume, while drawing back a tapestry portière, turns her head with a smile of welcome to a pretty white lapdog, who looks up at her as he advances. A white parroquet, perched on the lady's left hand, may be supposed to occupy only a secondary place in her affections. The accessories denote a luxurious home, and the picture is effectively handled throughout.

Signed at the right. Dated, 1883.

Height, 18 inches ; width, 14 inches.

200 #
23

A. HAGBORG

A Jack Tar

A young sailor, seated on a big piece of timber on the seashore, is smoking his pipe and looking intently at something that attracts his attention in the landward direction. He is a sturdy fellow, and his head and figure are relieved with fine effect against the gray sky and the broad expanse of calm sea which reflects the light color of the clouds.

Signed at the right.

Height, 20½ inches ; width, 16 inches.

2000 #
24

MEYER VON BREMEN

Girl Reading

Seated on a bench beside a table, with a window at the left and pots of plants on the sill, a little girl is shown reading from a large book which she holds on her knees. The light falls on her golden head and is reflected on her face from the open pages, making a delightful effect. The expression is very sweet and attractive, and the conception of the subject simple and pure. It is a lovely representation of the innocence of childhood.

Signed on the border of the tablecloth. Dated, 1848.

Height, 16½ inches ; width, 13 inches.

2000 #
25

M. RICO

Scene in Venice

In the center, a bridge over a canal, with people passing over or loitering ; on either side, houses with their picturesque architecture, and color effects made by the gaily colored awnings, blinds, and curtains. Over all a sky of intense blue. The water reflects the whole in a shimmer of light and shadow.

Signed at the right.

Height, 28 inches ; width, 19 inches.

26

E. MUNIER

Feeding the Pigeons

A graceful figure of a girl in Greek costume of white, standing by a fountain with pigeons all about her. The setting for the figure consists of classical architecture and decorations. The feminine type is charming, the drawing excellent, and the color scheme delicate.

Signed at the left. Dated, 1876. Height, 25 inches ; width, 13 inches.

27

O. DE PENNE

Wild Boar Hunt

A stirring episode of the chase at the moment when the hounds surround the savage quarry at the edge of a forest. A fight is inevitable. This is a characteristic example of De Penne's painting of dogs and hunting scenes, in which he is a past master. The landscape shows an effect of early autumn, and is broadly and energetically painted.

Signed at the right. Height, 21 inches ; width, 17 inches.

28

EDOUARD FRÈRE

Maternal Love

A poor woman is seen sewing in her humble cottage, with her baby asleep beside her in a basket cradle. The accessories are poor and simple: an old chest of drawers, a crucifix on the wall, a candle, and a tin cup. The light falls from a window at the left, and is concentrated on the mother and child in the middle of the canvas. The color scheme is quiet and subdued. This excellent example of the work of the celebrated French master of Écouen comes from the George I. Seney Collection, 1891.

Signed at the left. Dated, 1861. Height, 16 inches ; width, 12 inches.

J. G. VIBERT

An Uneven Game

In a Spanish courtyard a monk and a muleteer are playing a game of cards. The monk is in somber brown, and the hostler in gay colors, the surroundings showing a faithfully portrayed bit of local scenery. It is easy to see how the game will end, for the friar has one extra card in his sleeve, and another under his heel on the ground. The story is well told, and the expression on the faces is carefully studied.

Signed at the left.

Height, 8 inches ; length, 10 inches.

D. TENIERS (the younger)

The Rivals

A group of three people in a somber interior. A young woman stands on the left, clad in a costume of green and white, with a red headdress. She is singing. Two young men—one seated on a bench behind her, the other on the floor, playing a lute—seem anxious to be in her good graces. The figures relieve against the dark background with striking effect.

Signed at the left. Dated, 1648.

Height, 12 inches ; width, 10 inches.

J. FRANCIS MURPHY

Landscape

An evening effect with a brilliant and luminous sky of yellow. A group of trees is seen on the right, and a brook in the foreground reflects the glowing tints of the sky. Though a small canvas, this work exhibits much sentiment and breadth of effect.

Signed at the left.

Height, 8 inches ; length, 10 inches.

32

J. A. GONZALES

The Spanish Coquette

In this charming little picture, a Spanish girl in her best clothes—blue bodice, yellow skirt, black lace, tiny blue slippers, white lace veil, and a huge red sash tied in a bow behind—is taking a peep in a mirror preparatory to going out on the promenade or to the bull-fight. The figure is excellent in character, and is very well painted.

Signed at the left. Dated, 1873.

Height, 10 inches; width, 8 inches.

33

G. PAPPERITZ

After the Bath

A young girl in diaphanous white drapery is leaning back against a great, bent trunk of a tree after her woodland bath. Her head is tipped to one side and a smile illumines her features. There is a pretty contrast here between the pink flesh tints and the fresh green of the foliage behind the figure.

Signed at the right.

Height, 15½ inches; width, 10 inches.

34

PAUL SEIGNAC

Shelling Peas

A scene in the courtyard of a French farmhouse, with a gate in the wall opening on a vista of sunny landscape. A woman and four young girls are seated about a table engaged in shelling the peas which are brought by a boy, who is emptying a basketful on the table. The grouping of the figures is effective, and the work is a characteristic delineation of peasant life.

Signed at the left.

Height, 17½ inches; length, 21 inches.

35

J. BENEDICTER

A Dutch Kitchen

This arched and vaulted kitchen looks like the crypt of some old abbey turned to every-day uses. A young woman is seen standing by a big cooking

range, and pots, pans, and kettles of brass and copper are hanging on the walls. The daylight from the window and the firelight are skilfully managed, and the general aspect of the work, with its strong contrasts, is very striking.

Signed at the middle right.

Height, 19 inches; length, 24 inches.

36

EUGÈNE DELACROIX

Death of the Standard Bearer

The soldier who carries the banner lies on the ground, and the enemy's troopers are tearing away the coveted prize. A big dog, faithful to his dying master, attacks a soldier who is seizing the flag. In the distance the battle rages in smoke and the fury of fighting.

Signed at the left. Dated, 1839.

Height, 18 inches; length, 21 inches.

37

W. MENZLER

Character Study

This nice German beauty wears an elaborate headdress and a bodice of black and brown velvet trimmed with fur. Her face is seen in profile and is that of a charming type of the Northern blonde with blue eyes. Painted with skill and sobriety of resource.

Signed at the left upper corner. Dated, 1878.

Height, 26½ inches; width, 18½ inches.

38

J. S. H. KEVER

The Evening Meal

(Water Color)

Cottage interior, with the peasant, his wife and children seated at the table to partake of the evening meal of smoking soup in a big dish. It is an excellent example of one of the cleverest and most sympathetic painters of the Dutch Water Color School.

Signed at the left.

Height, 14 inches; length, 21 inches.

EASTMAN JOHNSON

The Reprimand

A stern-looking old man, with a dingy beaver on his head, sits by the fireplace leaning on his cane. Before him is a girl of fourteen or fifteen who seems to have incurred his displeasure. The faces show the most searching study of character, and both figures are painted with sober reserve. The color is agreeable, and the composition bears on its face the marks of sincerity and truthful delineation of a characteristic American phase of life in the country.

Signed at the left. Dated, 1880. Height, 18½ inches ; length, 22½ inches.

A. PASINI

The Falconers

Great palm bushes, tropical plants, and a pool are seen in the foreground. At the right, two horsemen hawking at the herons and cranes of the marshy country. Both show the masterly style of Pasini at his best. The sky is a marvel of clean, direct handling, and the picture, as a whole, is a most important and excellent example.

Signed at the left. Dated, 1879. Height, 17½ inches ; length, 27 inches.

G. H. BOUGHTON

Katrina Van Tassel

This charming picture has for its subject the blooming lass of eighteen who was the daughter of a substantial Dutch farmer, and is celebrated in Washington Irving's "Sketch Book." She is tripping down the snow-covered pavement along the canal in her fine, quaintly designed costume with fur-bordered hood and cape, her muff and her apron of embroidered cloth. Her face is a sweet picture of youthful feminine beauty, and the view of the town with its gables and spires is delightfully represented by the artist. It is a supremely good example of Boughton's work, and attractive both in subject and treatment.

Signed at the right. Dated, 1881. Height, 23 inches ; width, 15 inches.

42

GUSTAVE COURBET

The Stone-Breakers

This is a composition similar to the celebrated picture which made such a great sensation at the Paris Salon of 1851, but on a smaller scale. The canvas is a low-toned one, showing a hillside of dark green and a bit of blue sky at the upper left corner. On the road in the foreground are an old man on his knees with a hammer, and a boy with a basket. The general effect is striking and powerful.

Signed at the left.

Height, 20 inches; length, 24 inches.

43

J. J. HENNER

Thoughtful

A charming head in profile view of a young girl with Titian hair, the face and neck painted in full light in pale but tender color, with warm shadows. The blue eye, red lips, and delicate flesh tints form a beautiful harmony.

Signed at the right upper corner.

Height, 17½ inches; width, 12½ inches.

44

B. P. OMMEGANCK

Landscape, Cattle, Sheep, and Goats

A red cow is the most prominent feature of the central group. Beyond, is another of dun color, a white-bearded goat, sheep, and a shepherd under a tree. The landscape is treated with careful attention to detail. There are tall trees on the right, a river and hills in the distance. The sky shows clouds of rose color at the horizon, and the composition appears as a pastoral of genuine charm.

Signed at the right. Dated, 1783. Height, 17 inches; length, 22 inches.

45

DANIEL HUNTINGTON

Princess Elizabeth

An ideal picture of the unfortunate sister of Louis XVI., who fell an innocent victim to the Reign of Terror. The type is blond; the head is inclined to the right, and the eyes are directed to an illuminated prayer book, or missal. The headdress with pearls, and scarf, are of blue. The bodice is made of gold and white embroidered stuff. About the neck is a string of pearls. A characteristic picture by the well-known American artist, who was for so long President of the National Academy of Design.

Signed at the left. Dated, 1879. Height, $23\frac{1}{2}$ inches; width, $19\frac{1}{2}$ inches.

46

J. L. GÉRÔME

The Sentinel at the Sultan's Tomb

The white-robed figure of the sentinel with his black headdress, stands imperturbably before the doorway. He holds his long gun in his hands, and a dog sits on the sill as nonchalant as the sentinel. The setting for this admirable figure is formed by the great arched entrance to the Sultan's tomb, with its curious, picturesque architectural features and inscriptions. The blue tints of the tiles and fretwork, and the pale green curtain hanging over the door are prominent notes in the color scheme. The sentinel is a marvel of careful, scholarly execution. From the George I. Seney Collection, 1885.

Signed at the left.

Height, 28 inches; width, 22 inches.

47

ÉMILE VAN MARCKE

Rich Pasturage

A group of four cows in the foreground with two others farther away. The pasture is framed in by a line of trees in the middle distance, and there is a gray sky with threatening, dark clouds. The contrasts of color between the cows and the landscape are effective, and the handling is strong and broad.

Signed at the right.

Height, $27\frac{1}{2}$ inches; length, $35\frac{1}{2}$ inches.

290 #
48

FRANÇOIS MILLET (fils)

View at Vichy

A road running through the wheat fields, red-roofed cottages, and two laborers in the path, are the principal elements in this frankly painted and excellent landscape. It possesses the warm, mellow tone that characterizes some of the work of the great artist who was the painter's father, but is personal in conception and treatment.

Signed at the right. Dated, 1878. Height, 23 inches ; length, 28 inches.

200 #
49

E. L. GARRIDO

On the Terrace

The scene depicts the terrace, or piazza, of a restaurant in the environs of Paris. It is in the long summer twilight, and a river flows below at the right. A young woman sits at a table, her face in full view to the beholder, and is nibbling shrimps at the beginning of her dinner. At the table behind her a man betrays his interest in her by casting glances in her direction. Other diners, a waiter, and a profusion of still life are features of the composition. It is all very well painted, with broad, comprehensive brush work and good color.

Signed at the left. Dated, 1886. Height, 32 inches ; width, 25 inches.

50

J. L. GUYOT

Shepherd and his Flock

An excellent specimen of the painting of a talented modern artist. The shepherd is of the every-day type, without pastoral accessories of costume, and leans on his staff, smoking his pipe, with his faithful dog at his side. The sheep, which are deftly painted and have the true look of live animals, browse about the shepherd on the level plain.

Signed at the right. Dated, 1887. Height, 27 inches ; width, 20 inches.

51

W. H. BEARD

Voices of the Night

On the edge of a fountain basin sit frogs chanting a chorus, while facing them is a circle of cats and owls, with a company of dogs beyond. Certainly the ensemble of their voices must form a strange melody. This is one of the characteristic fantasies of a well-known American painter of animal life and humor.

Signed at the left. Dated, 1880.

Height, 20 inches; length, 30 inches.

52

J. SCALBERT

An Unwelcome Guest

A French soldier and his sweetheart are enjoying a day in the country, and while seated on a stone bench in loving converse are suddenly interrupted by a cow, who has come up from the neighboring pastures and sticks her head through the bushes behind them. The soldier is seen with his hand on the cow's muzzle pushing her head away, while the young woman exhibits her trepidation in a clinging position. The story is well told and is full of humor.

Signed at the right.

Height, 31 inches; width, 22 inches.

53

H. DE BUEL

Leading out the Flock

A little girl who combines the functions of shepherdess and turkey herder is seen leading two sheep and a lamb through the fields, and accompanied by a flock of turkeys. A blue sky frames in this pretty pastoral, and the work is artistically executed.

Signed at the left. Dated, 1876.

Height, 23 inches; length, 31 inches.

54

F. SCHLESINGER

The Country Doctor

The doctor, with a benignant expression, sits in his big chair before his desk while the mother stands before him with her little girl who has every appearance of suffering from a toothache and of dreading the doctor's forceps which lie on the table. The father is seen timidly entering at the doorway in the background. The mother is a nice type of peasant woman, and the doctor is the personification of the country practitioner. The chief color notes are red, green, brown, and white. All the still life and details are cleverly painted.

Signed at the left.

Height, 22 inches ; length, 25½ inches.

55

F. VOLTZ

Cattle, Meisenger Lake

In the foreground are the cattle in the shallow water with great willow trees growing on the bank. To the right is a cottage half hidden in the foliage. A herdsman, a girl, and goats are other features of the composition. A fine morceau is the calf with its mother in the foreground, and the treatment of the whole picture shows it to be from a very skilful hand. In execution, this cattle painting is not unlike the work of the great French master Brascassat.

Signed at the right. Dated, 1878. Height, 15 inches ; length, 36 inches.

56

G. PALIZZI

Driving out the Flock

In the shade of the heavy-foliaged trees in the lane a young shepherd is letting out his sheep to go to the pastures. The landscape is realistically painted, and the sheep are natural and unidealized. The masses of light and shade are well managed, and the picture is excellent in general aspect.

Signed at the left.

Height, 22 inches ; length, 35 inches.

57

J. DELAUNAY

Battle Scene

A charge of French cuirassiers riding in close formation. The brilliant colors of the uniforms, the flag, and the fine horses make up a handsome ensemble. Spiritedly conceived and dashing painted.

Signed at the left.

Height, 24 inches ; width, 20 inches.

58

LOUIS BRUCK-LAJOS

Investigating the Lunch Basket

This little Italian peasant girl, with her pretty face turned toward the spectator, grasps an apple in her hand as she sits by the roadside with well-filled baskets on either side of her. Her large, dark eyes are full of intelligence and charm. The figure is painted with a masterly brush, and is a piece of painting of great excellence and individuality.

Signed at the left,

Height, 30 inches ; width, 21 inches.

59

A. F. BUNNER

The Molo, or Harbor of Venice

Two large boats in the foreground, with sails and awnings of warm brown, yellow, and red, with sailors on board, occupy the central portion of the canvas. Beyond, are the architecture of the city and the harbor light and pier. Effective in composition and excellent in color.

Signed at the right.

Height, 26 inches ; width, 20 inches.

60

A. LUBEN

Her Own Barber

Cottage interior, with the mother of the family seated on a bench and facing the spectator, while she clips the locks of her little boy, who leans over, to aid the operation, with his face in her lap. The little sister, on the bench beside her, looks on with evident interest. Technically, the work is full of excellence, and the story is told in a sympathetic way.

Signed at the right.

Height, 30 inches; width, 23 inches.

61

G. H. McCORD

A Studious Beauty

Seated near a gigantic sunflower in a sunlit garden, a young lady is poring over some absorbing book. Her costume is of yellow, and there is a red shawl in her lap. Nearby is her little black dog. A broadly handled effect of sunlight with truthful study of foliage.

Signed at the left.

Height, 33 inches; width, 28 inches.

62

310 #
H. V. B. #
JEAN CHARLES MEISSONIER (fils)

The Artist's Leave-taking

Truly a noble picture. Two men in mediæval costume are seen at the porch of a suburban dwelling. Both are painters, and one, who has just been making a visit to the other, is saying good-by. The host is in blue, with a skirted tunic; the guest, in a magnificent dress of black, gray, and yellow. The subject is attractive; the picture is most soundly painted, and the color is masterly in its scheme of soberly tempered rich tints.

Signed at the left. Dated, 1880.

Height, 25 inches; width, 19½ inches

63

E. MUNIER

Springtime

A charming picture of a child with arms full of lilacs. It is not unlike the work of Bouguereau in general style. The color is very clear and fresh. Notable points of merit are, the drawing of the hands, the lovely color of the blonde hair, and the little girl's sweet expression.

Signed at the left upper corner. Dated, 1887.

Height, 20 inches ; width, 16 inches.

64

C. C. VAN HAANEN

Tailor's Workshop

Three seamstresses are busy in the front of the room, and the tailor sits cross-legged on his bench behind them. The personages are well studied as to character, and the color, local to Venice, is bright and gay, but not loud. The picture is vigorously painted and striking in general aspect.

Signed at the left. Dated, 1875.

Height, 29 inches ; width, 21 inches.

65

A. PEREZ

At the Park Gate

The scene shows two worthy bearers carrying a sedan chair, in which sits a fine lady, while a gentleman approaches to offer a bunch of flowers which he has just purchased from a pretty flower girl, who keeps her stand with pots and plants and blossoms by the wall of the park. It is a charming picture, interpreted with skill and artistic feeling. The costumes of the time of Louis XVI. form an attractive element in the ensemble.

Signed at the right.

Height, 28 inches ; width, 23 inches.

450 # 66

E. GRÜTZNER

A Flying Visit

A stalwart Tyrolese hunter stops at the open window of a house where a pretty girl is seen inside, and seats himself on the bench in the porch for a few moments' rest and a pleasant chat. His dog profits by the halt by the wayside to snatch a bit of much needed sleep. The local color is carefully given in the picture, and it is painted in the competent manner that characterizes the work of this popular German genre painter.

Signed at the left. Dated, 1882. Height, 34 inches; width, 27 inches.

350 # 67

JOSEPH COOMANS

Phidias in his Atelier

The great Greek sculptor of classical antiquity is here represented in his studio at work on a statue. Through the open doorway leading out to a sunny courtyard, visitors are arriving, and in the foreground to the left are two beautiful women and a lovely girl idling in the studio. The subject is one which pleases and fascinates, and the representation conforms to archaeological traditions. The three women, especially, make a beautiful and attractive group. The picture is painted with this celebrated artist's customary skill and attention to detail.

Signed at the right. Height, 24 inches; length, 35 inches.

370 # 68

JULIEN DUPRÉ

The Harvesters' Meal

Two peasant girls, attractive in face and figure, with a boy standing in front of them drinking cider from a large flask, form a fine group in the foreground. One of the young women is cutting an enormous loaf of *pain de ménage*. The scene is laid in a Normandy hayfield, and the white clouds in the sky cast broad shadows over the meadows, with patches of light here and there to give variety and contrast to the landscape.

Signed at the left. Height, 32 inches; width, 25 inches.

69

KARL BECKER

Italian Mother at Prayer

A beautiful young Italian woman on her knees before a statue of the Madonna in a church, one arm around her little daughter in a caressing embrace. Both faces are lovely in expression, the lighting is well managed, and the color scheme, with its notes of green, red, white, and brown, and its setting of gray walls, is most pleasing and effective.

Signed at the left. Dated, 1878. Height, 43 inches ; width, 28 inches.

70

HUGUES MERLE

Interrupted

The young man outside the casement, in a costume of black and red, has appeared suddenly, no doubt, and the young lady in gray silk in the window seat takes no further interest in her embroidery. This is a representative work by one of the most popular of modern French subject painters. Especially to be noted are the clever painting of the hands and the draperies.

Signed at the left. Dated, 1880. Height, 52 inches ; width, 38 inches.

71

VACSLAV VON BROZIK

The Falconer's Recital

Here is a group of six ladies and a pretty page sitting in a richly furnished apartment. Some of them lean over the backs of their chairs as they listen to the tale of the falconer, whose face is animated with the vivid recollection of his story. He is dressed in red, and his brave bird perches on his left hand with wings erect. Two finely painted stag hounds stand at the falconer's side. The chatelaine is costumed in white, and the dresses of the other personages—blue, crimson, and yellow--form an elegant harmony of color. The epoch is in the Middle Ages. From the Mary J. Morgan Collection.

Signed at the left. Height, 37 inches ; length, 55 inches.

OTTO PILTZ

Lunchtime in the Kindergarten

The schoolroom and another apartment seen beyond, through the open door, are crowded with children. Every attitude and expression of humor, contentment, interest, and pleasure is depicted in the faces and figures, and one little girl, in the middle of the composition, is crying. The patient, sedate-looking mistress is peeling an apple for an expectant good boy, who is near her. There are some sixty figures, and all are truthful studies of character. The picture is not only good in detail, but it is admirably "held together," and the color and atmosphere are worthy of all praise. It is the work of a strong, conscientious artist who thoroughly understands the difficulty of painting such a picture as this and shows that he knows how to master it.

Signed at the left. Dated, 1878. Height, 30½ inches; length, 52 inches.

J. F. RAFFAËLLI

La Place de l'Opera

In this large canvas we see the naturalistic tendencies of M. Raffaëlli in their first blush. The dominant color notes are gray and black. The great carrefour in the center of Paris is full of people and vehicles. The sky is gray, with the morning sun touching up the misty clouds with pink; and broad, atmospheric shadows are cast by the buildings. All of the architectural features are carefully wrought, and the picture gives a full front view of the beautiful opera house, with the well-known Café de la Paix on the left. The figures are depicted with a fine sense of individual character.

Signed at the left. Dated, 1878. Height, 26½ inches; length, 59 inches.

CHARLES P. GRUPPE

Beach of Scheveningen

A large canvas depicting a Dutch shore view, painted in dark grays and other somber tints. There are boats on the shore, and people unloading them. The wind is blowing briskly.

Signed at the right.

Height, 42 inches; length, 58 inches.

75

SETH C. JONES

Flock of the Mission

This is a scene in some foreign country. The old mission buildings appear on the left, and the sheep are scattered about on the neighboring slopes. A monk is watching over them, and the impression given is one of peace and quiet.

Signed at the right. Dated, 1872. Height, 28 inches; length, 41 inches.

76

H. THOMPSON

Landscape and Cattle

In the right foreground are two calves and a little girl. A cow and another calf are seen on the left. They are framed in by old apple trees with twisted trunks, and the landscape appears in the distance through the branches.

Signed at the left.

Height, 31½ inches; length, 45 inches.

77

F. MIRALLES

Coast at Badalone, Spain

Here are three fisherwomen on the beach, all young and pretty. One of the group is reading a letter to another, who, presumably, is not able to read herself. The types are characteristic of the locality. The effect is in sunlight; the color is agreeable, and the picture is briskly painted.

Signed at the left.

Height, 36 inches; width, 28 inches.

78

OLOF PETERSEN

Scenery in Norway

Here we see a fjord coming into the land between high, craggy, snow-crowned rocks. The water is calm, and under the lee of the cliffs are a steamer, boats, and red houses. The local color is well preserved, and the painting is direct and competent.

Signed at the left.

Height, 35 inches; length, 52 inches.

79

THEODORE RABE

The Duet

A young woman in a pink satin skirt and black velvet decolleté bodice sits in a marble garden chair. By her side a young man in crimson doublet plays on a mandolin. The foliage of the trees in the garden arches over their heads. A characteristic subject picture of the German School.

Signed at the left. Dated, 1878. Height, 44 inches; width, 33 inches.

80

CHARLES LOUIS MULLER

Le Rond de Mai

The scene shows a *fête champêtre* with a multitude of figures. The groups are skilfully composed, and the painting shows all the marks of Muller's best style. The flute player in the center, painted in half light, about whom the dancers circle, is a fine characteristic *morceau*.

Signed at the left, Height, 30 inches; length, 41 inches.

81

AUGUST FINK

Autumn Landscape

Full of air and true to nature is this picture, with its view at the edge of a forest; its gray scheme of color and its foreground of herbages and bushes carefully painted.

Signed at the right, Height, 32 inches; length, 48 inches.

82

EDMUND BLUME

Grandma's Story

The venerable dame has stopped her spinning to tell a tale to her pretty granddaughter. Nearby are two children. The color scheme is dignified and quiet, and is made more effective by notes of red. Sound painting marks this portrayal of Austrian home life.

Signed at the right. Dated, 1875. Height, 41 inches; width, 33 inches.

83

E. ANDERS

Mother's Love

A rich German interior, with the mother by the casement, blonde and pretty, dressed in black, with white lace collar and cuffs. Her baby is in its cradle beside her.

Signed at the upper left. Dated, 1881.

Height, 38 inches ; width, 23 inches.

84

HENRY MOSLER

A Stroll in the Park

A lady in a fine gown of white satin, and a cavalier clad in black with an azure lining to his cloak, are walking arm in arm on a path through a park. This is an unusual example of the work of a celebrated American artist who has a picture in the Luxembourg Gallery, Paris, and is known as an accomplished painter.

Signed at the left.

Height, 36 inches ; width, 27 inches.

85

ALEXANDRE DEFAUX

Landscape

A French landscape, with a group of apple trees in blossom on the left of the canvas. On the other side is a pond with ducks swimming and diving, while cocks and hens are seen in the foreground. Beyond, are pastures and clumps of trees. The sky is filled with gray clouds. This picture, by a master of his art, is very skilfully and soundly painted, and is an important example.

Signed at the left.

Height, 26 inches ; width, 36 inches.

300

86

LOUIS BRUCK-LAJOS

The Unwilling Schoolboy

The picture shows the home of a family of the better class of peasantry of Italy, or Savoy, and contains nine figures. The little girls on the right evidently are not averse to the day's work, but the little boy, who is the central figure, demurs strongly. It is painted in the best style of this excellent and popular artist.

Signed at the left.

Height, 31 inches; length, 38½ inches.

4200

87

ROSA BONHEUR

The Choice of the Flock

A masterpiece of the famous artist, and, consequently, admirably painted in every respect. A white ewe, the fleeciest and fairest of the flock, stands in a field with a wide stretch of rich, rolling country beyond. Near her is another sheep, while to the right are several others. The landscape is suave, but virile in treatment, and the painting of detail in the foreground is especially notable. A very important example. From the George I. Seney Collection, 1891.

Signed at the right.

Height, 31 inches; length, 38½ inches.

825

88

LOUIS LELOIR

The Temptation of Saint Anthony

A well-known masterpiece. Two beautiful temptresses have laid hold of the saint, who clings to the rude cross, stuck in a cleft in the rock in his hermit's cave, which is breaking in his grasp. The three figures form a group of great beauty, and the painting throughout is of the highest order. This picture is celebrated for the excellence of the drawing, its strength of color, and the directness and vigor of the execution in general. From the Dousman Collection.

Signed at the right. Dated, 1869.

Height, 27½ inches; length, 38½ inches.

89

A. A. LESREL

La Chanson

The composition presents a fine interior, with five figures with costumes of the time of Louis XIII. A lady sits in a chair playing a mandolin, while two men—one with a violin, the other with a 'cello—join in the harmony. Before them stands a youth, in an elegant light-colored embroidered costume, who is about to sing. In the shadow a cavalier in a red cloak stands in the doorway, which opens upon a terrace. This is a work of decided merit, and one of the most important of Lesrel's pictures. It is beautifully painted, and is most attractive in general aspect.

Signed at the right. Dated, 1881. Height, 35 inches; width, 28 inches.

90

OTTO ERDMANN

Secret Homage

This is a representative genre work of the Düsseldorf School. Two ladies are about to ascend the staircase in a sumptuous hall with marble sculpture. One has dropped a rose, which a court gallant stoops to pick up.

Signed at the left. Dated, 1880. Height, 35 inches; width, 27½ inches.

91

L. E. JARDON

A Swedish Family

A young peasant girl and three children. The types are of the extreme blonde order belonging to the North, and the figures are frankly painted. The picture is excellent in local color.

Signed at the left. Height, 35 inches; width, 31 inches.

92

EDWARD GAY

The Old Estate

A view looking over fields and pastures, with a group of ancient trees toward the sea. Some sheep are grazing about the abandoned garden, and the rem-

nants of a white paling fence and a stone wall appear in the middle distance. There is a fine sky of gray and white clouds. This work, by a well-known American painter of landscape, has all the elements of truth and sincerity.

Signed at the left. Dated, 1880. Height, 45 inches; length, 55 inches.

325 #

93

A. LUBEN

Under the Hammer

An old naturalist has died and been buried, and his little stock of specimens and books is being sold at auction. The figures and still-life are admirably painted, and the picture is a fine example of the best German genre painting of the Munich School. There are over twenty figures in the composition, and each face is a carefully executed study of character. The fact that with such a profusion of detail, the ensemble is one of unity of tone and color, deserves special mention.

Signed at the right.

Height, 46½ inches; length, 68 inches.

250 #

94

F. S. LACHENWITZ

Elk Pursued by Wolves

A big elk in the deep snow is near succumbing to the attacks of four gaunt and ferocious wolves. One of them has just received a body blow from the elk's antlers, and falls in pain to the ground, while another, clinging on the elk's back, bids fair to reach his throat with his sharp fangs. The two other wolves are in hot pursuit. The incident is very stirringly presented, and the picture is a good example of strong animal painting. From the A. T. Stewart Collection.

Signed and dated 1850.

Height, 47 inches; length, 67 inches.

95

R. NECHUTREY

The Hussites Before Naumburg, 1432

Procopius, the General of the Hussite army, is here represented giving attention to the mute appeal of the children of the fortress of Naumburg, before which his forces camped during the long war which followed the burning of

John Huss, the Bohemian reformer, on the 6th of July, 1415. The victorious General had threatened to give everything in the fortress to fire and the sword. A deputation of children was sent with the key of the place, and a plea to spare the lives of the inhabitants. This incident is the subject of the picture. Night is settling down upon the city. The glimmering of the camp-fires is seen in the distance. The little children are in the foreground, presenting the key on a yellow cushion to Procopius, who, clad in his armor, is surrounded by his stern body-guard. The two groups are effectively contrasted, and the treatment is dramatic and forceful.

Signed at the right.

Height, 49 inches ; length, 67½ inches.

96

E. J. DAMBOURGEZ

Oyster Woman in the Kitchen

This fine, life-sized figure of a blonde Normandy woman opening oysters is painted with much distinction of color and handling. The blacks in her bodice and shoulder cape, and the still-life, are worthy of special mention. In the background is another woman busy at her cooking range. The whole picture has an air of individuality, and is the work of a painter of fine talent. Exhibited at the Salon of 1885.

Signed at the right. Dated, 1885.

Height, 62 inches ; width, 50 inches.

97

K. F. SOHN

Diana and her Nymphs

The majestic figure of Diana appears as the central feature of this fine composition, holding up her white drapery, and surrounded by four beautiful nymphs, who crouch about her in the fear of intrusion. The goddess stretches out her right arm with a forbidding gesture, as if to warn off the indiscreet hunter Actæon. Her head is turned in the same direction, and her eye is lighted up with the fire of indignation. The grouping of these nude figures ; the classical style of the drawing and modeling, and the picturesque *mise en scène*, make of this work one of the most important compositions produced by the painters of the modern German School. From the A. T. Stewart Collection, 1887.

Signed at the left. Dated, 1852.

Height, 90 inches ; width, 74 inches.

J. F. BALLAVOINE

A Dream

This beautiful full-length nude female figure is shown as emerging from the horn of Morpheus, typical of sleep. It is an ethereal conception, and the young girl is of an innocent but voluptuous type. A girdle of pale yellow drapery floats about her figure, and the broken chains of slumber drop from her wrists. The figure is surrounded by a decorative border, painted on the canvas, of beautiful and symbolic design. The whole is executed with a fine conception of creative beauty, and shows a delicate scheme of color. This important work was painted to order for a Russian prince.

Signed at the right. Dated, 1875. Height, 104 inches ; width, 68½ inches.

SECOND NIGHT'S SALE

Thursday, January 19th, at 8 o'clock

AT CHICKERING HALL

99

DAVID COL

A Regular Customer

An excellent example of the famous Dutch artist. A good-natured old gentleman, seated at a table in the hall of an inn, has come across an amusing story in his newspaper, and hastens to repeat it to the hostess, who, clad in red, with a gray apron, stops to listen. Truth to nature characterizes this fine little bit of anecdotal painting.

Signed at the right. Dated, 1884. Height, 11 inches; width, 9 inches.

100

M. SCHOLZ

Monk

This is a monk who works for his living, as may be seen from the blue apron covering his chest. It is a natural study of human nature.

Signed at the right. Height, 12½ inches; width, 9½ inches.

101

LOUIS APOL

River Scene

A symphony in grays. A church and houses appear on a point of land which juts out into the stream. The sky and water are delicate in tone.

Signed at the left.

Height, 11 inches; length, 15½ inches.

102

G. HYON

A French Cuirassier

The figure of the horseman in this excellent cabinet picture is directly and effectively painted somewhat in the masterly style of Géricault. The cavalryman in his steel armor, and the chestnut horse, are relieved with striking effect against a background of gray sky and dull green plain.

Signed at the right.

Height, 12½ inches; width, 9½ inches.

103

A. TAMBURINI

A Good Hand

A monk in brown laughing so that you can almost hear him. He is holding back his cards, and has just played one which makes it difficult for his opponent to beat him. An excellent example of Tamburini's cabinet studies.

Signed at the upper right.

Height, 11½ inches; width, 10 inches.

104

BURR H. NICHOLLS

A Street Scene in Brittany

Near the window of a cottage in Finisterre sits an old woman with her knitting. The sunlight falling upon her is welcome, and the cocks and hens about her are also enjoying it. A good example of genre painting by a well-known American artist.

Signed at the left.

Height, 19½ inches; width, 15 inches.

105

MAX GAISSER

The Village Politicians

The town oracle in a Tyrolese inn is propounding a difficult question to his two hearers, who are smoking their pipes and drinking their beer in perplexed reflection. The treatment of the subject shows excellent study of character and breadth of handling.

Signed at the right,

Height, 15½ inches; length, 18½ inches.

106

GOMEZ PLASERT

Scene in Venice

In this pretty composition there is a marble terrace in Venice, and a park by the water side. Gondolas ply on the water, and in the distance appear the sea and other boats. The picture is deftly painted with attractive color.

Signed at the right,

Height, 15 inches; length, 21 inches.

107

L. E. JARDON

The Little Swede

A blonde little peasant girl, with rosy cheeks and blue eyes, is standing against an old gate. Her expression is intent, and full of childish seriousness and innocence.

Signed at the left,

Height, 21 inches; width, 15 inches.

108

I. FALAT

Portrait

(Water Color)

Head of an old man with gray hair and beard. Reflective expression. Broad, clean water-color work.

Signed at the right. Dated, 1880.

Height, 17 inches; width, 13 inches.

109

CHARLES F. CERAMANO

Sheep

The flock is in the stable, and the light falls from above upon their fleecy backs. Chickens are seen scratching in the straw. The effect is strong, and the execution hardy.

Signed at the right. Dated, 1875. Height, $13\frac{1}{2}$ inches; length, 25 inches.

110

PAUL SEIGNAC

Resting

Two peasant girls, one sitting on a stone block at the corner of a wall, the other on the ground, with a background of a village street. A typical rural picture.

Signed at the left.

Height, $17\frac{1}{2}$ inches; width, 14 inches.

111

E. L. GARRIDO

Streets of Paris

View from the quays on the Latin quarter side of the Seine, with the Tuileries seen on the other side of the river. In the foreground are a newsvender's kiosk and various figures. The people are typical, and the color is artistic.

Signed at the right.

Height, $14\frac{1}{2}$ inches; length, $17\frac{1}{2}$ inches.

112

T. E. DUVERGER

Preparing for Market

A girl is sitting on a wheelbarrow plucking a fowl, while a child interestedly looks on. The scene is a peasant's humble dwelling, and there are big pumpkins on the earthen floor. This is a superior example of French painting of country interiors, and is executed with perfect knowledge and breadth.

Signed at the left.

Height, $17\frac{1}{2}$ inches; width, $14\frac{1}{2}$ inches.

113

W. MERRITT POST

**Whence all the Blooming Flush of Life
Has Fled**

A November landscape with a gray sky. The dead plants and grasses explain the title. There is a pool in the foreground, and the trees in the middle distance are bare of leaves. A faithful portrayal of American scenery.

Signed at the left.

Height, 13 inches ; length, 21 inches.

114

AUGUSTE HAGBORG

Waiting for the Boat

The fisherman's wife, with her child in her arms, waits on the beach for the return of the boat in which her husband earns their living on the briny deep. The good woman is healthy and fresh looking in her white cap, her blue socks and sabots, and the group makes a fine silhouette against the steely colors of the sea and sky.

Signed at the left. Dated, 1881. Height, 17½ inches ; width, 13 inches.

115

BENNO ADAM

Ass and Colt

The amazing detail painting shown in this picture should be closely examined. Almost every hair of the animals' coats is separately painted, and the same holds true of the straw on the floor of the stable. The canvas also, when seen at a distance, presents a good general aspect.

Signed at the right. Dated, 1882. Height, 18 inches ; length, 25 inches.

116

A. PIOTROWSKI

The Wood-chopper's Story

Four Russian soldiers, passing along a road through the forest, have stopped to ask for some information from the woodman, whose hut is seen in the back-

ground, and whose family are grouped about the principal figures. It is a characteristic picture of the far-away Russian country life, painted with knowledge, and interesting for its evidently veracious rendering.

Signed at the left.

Height, 20 inches ; length, 28 inches.

117

AUGUSTE TOULMOUCHE

A Sweet Reverie

A lady in a gown of blue with a white bodice stands by a gilt etagère and is smelling a rose, while she seems to be thinking of the picture, showing a sylvan group of a young man and a maiden in intimate converse, which hangs on the tapestried wall at the left. This is an example of the celebrated genre painter's work in his best period.

Signed at the left. Dated, 1879.

Height, 24 inches ; width, 15 inches.

118

W. MENZLER

Character Study

This ideal portrait shows a pretty girl, with a large flat red hat with a white plume, on her head, looking over her shoulder at the spectator. The face is attractive, and the costume picturesque. A clever portrayal of a prepossessing subject.

Signed at the upper right. Dated, 1878.

Height, 26 inches ; width, 18½ inches.

119

A. GIROUX

Waiting for the Train

Scene at a French railway station in the country. The white smoke at the left shows where the train is rounding the curve. A stylish cob and cart, driven by a lady, with another holding the horse by the bridle, and a third lady in blue amazon on horseback, form a fashionable group of chateau people. A striking picture of French country life painted by a clever artist.

Signed at the right. Dated, 1886.

Height, 24 inches ; length, 36 inches.

120

R. DE MADRAZO

La Belle Désœuvrée

This beauty, with nothing to occupy her, is sitting in some public resort in carnival time, with a glass on the table beside her. Her costume is the garb of Pierrette, with a blue cloak trimmed with white fur. The girl is of a charming type, and the painting of the picture is of that extremely clever, dashing sort, yet combined with the most serious technical qualities, which is found in Madrazo's most successful works.

Signed at the upper right.

Height, $35\frac{1}{2}$ inches ; width, $25\frac{1}{2}$ inches.

121

FELIX ZIEM

View in Venice

The effect is in moonlight, and the picture is painted in a light key. In the foreground a gondola makes a valuable note of dark color, as the view shows the towers and domes of the Queen of the Adriatic.

Signed at the right.

Height, 24 inches ; length, 32 inches.

122

F. M. BOGGS

View of Dordrecht

The town is seen from a foreground of water, with boats moored to the quays. Along the bank is a row of trees, beyond which appear the houses, and, in the center, the picturesque mass of the cathedral. The sky is luminous and atmospheric. This is, in every way, a representative example of the work of an American artist who has won honors abroad and at home.

Signed at the left.

Height, $17\frac{1}{2}$ inches ; length, 25 inches.

500
123

C. M. DEWEY

Brown and Sere

A warm, rich autumn landscape, with an evening effect of fading light at sunset. A yellow streak at the horizon shows the last of the departing sun. A group of trees, with dried foliage, occupies the center of this effective composition.

Signed at the left.

Height, 16 inches; length, 24 inches.

250
124

J. G. BROWN

Dead Broke

A street gamin, with a green cap and a red handkerchief about his neck, pulling his pockets inside out, and looking out of the canvas with a puzzled expression.

Signed at the left. Dated, 1883. Height, 23 inches; width, 15½ inches.

310
125

LUIS ALVAREZ

Hide and Seek

The composition shows a rich salon, or hall, with two ladies and a cavalier in hiding behind the portières, while in the next apartment are seen the other players, and the man who is "It" searching blindly about the room.

Signed at the right. Dated, 1873.

Height, 14½ inches; length, 22 inches.

230
126

J. G. FERRY

A Literary Reunion under the First Empire

Over a dozen figures, men and women, old and young, grouped about a long table covered with a green cloth. A young man is reading a paper, or poem,

to this attentive audience gathered in a fine library. The types of savants and blue-stockings are full of character; the general treatment is sober, and carried out with a great deal of charm. This picture is of value not only for its artistic excellence, but also because it is a truthful document portraying a scene of life and manners in a brilliant epoch of the past.

Signed at the left.

Height, 14 inches; length, 24 inches.

127

G. SIMONI

Waiting for the Bey

A negro attendant in Oriental costume waits by the garden wall with two horses in his charge. Plants, flowers, and foliage in full sunlight make a bright setting for the group.

Signed at the middle left. Dated, 1882.

Height, 14 inches; length, 21 inches.

128

E. ATALAYA

An Outing

A party of city folk in the country, seated by the river's brink, with camp-chairs and wraps. The landscape is gay and bright under a summer sky of white and blue. The figures are deftly painted, somewhat after the manner of Boldini. The costumes are modern. The general aspect of this picture is pleasing and attractive.

Signed at the left.

Height, 15 inches; length, 21½ inches.

129

E. GRÜTZNER

Contentment and Happiness

A fat German monk, with a blue apron over his robe, is here seen contentedly sitting in his big leather chair, his cigar in his mouth and his mug of beer on the table. His hands are folded, and he rests after his labors. The face is carefully studied, and the browns and blues form a pleasant color harmony.

Signed at the upper right. Dated, 1891.

Height, 16½ inches; width, 13½ inches.

130

J. G. VIBERT

The Disclosure

This is a fine example of the work of the famous painter of cardinals, priests, and monks. Here we see a cardinal and a priest in a secluded walk in a garden, the priest evidently revealing to his superior some important secret, or perhaps the existence of an ecclesiastical plot. The story is very clearly told, and the contrast between the red and black robes is made very effective. The two figures form a group of much interest, and the technical qualities of the work are of the best.

Signed at the right.

Height, 16 inches ; width, 13 inches.

131

H. OCHMIDIEN

Music, not Mathematics

The boy, who is kept in after school, is more intent on whistling a tune than on learning his lesson. He is a barefooted youngster in a red waistcoat, and his book lies unopened on the floor. The interior is well painted, and the boy is an interesting looking little chap in spite of his idleness.

Signed at the left.

Height, 16 inches ; width, 12 inches.

132

ANTON SEITZ

The King of the Riflemen

Here are many jolly people in an old farmhouse. A doughty old crack shot has carried off the prize at the target shooting, and his friends and some village musicians are celebrating the event. A truthful presentation of an episode of German country life.

Signed at the middle left. Dated, 1874.

Height, 12 inches ; width, 19 inches.

133

ERSKINE NICOL

Patience is a Virtue

The color is very true and of most agreeable quality. Especially fine is the effect of light in the room at the back of the picture, where, at the head of a flight of stairs covered with a rich red carpet, the squire sits at his ease, and peruses the letter, or petition, that has just been presented by one of his tenants. This worthy man stands in the hall resigned to await the outcome of his mission. The types are Irish; the story is well told, and the execution of the picture is worthy of the high reputation of its painter. From the George I. Seney Collection, 1891.

Signed at the left. Dated, 1860. Height, 24 inches; width, 18 inches.

134

HORATIO WALKER

Striking a Bargain.

(Water Color)

The scene shows a Dutch farmer, in blouse and wooden shoes, talking with expressive gestures to an old wife, who holds her cow by the horn, and seems to reflect on the value of the farmer's words. The thatched roof of the shed in the background and the chickens pecking among the straw form an appropriate setting for this rustic picture of every-day life. The artist, well known for his skill in the manipulation of the water-color medium, has treated this subject with breadth and simplicity.

Signed at the right. Height, 20 inches; length, 24 inches.

135

EMMA E. LAMPERT

Mother Claudius

An interior in Picardy, with an immense chimney-piece in the background. Before the smouldering embers sits Mother Claudius, who was a good old dame of the region where the artist painted the picture, and took great delight in the thought that her portrait was to be carried across the ocean. The color scheme is attractive.

Signed at the right. Dated, 1889. Height, 21½ inches; length, 29½ inches.

136

M. GARCIA

The Moorish Doctor

(Water Color)

The doctor, in a wine-colored cloak, is seated near a fountain basin in which are flowering plants, and his negro servant in scarlet stands before him. This water color is a typical example in subject and execution of the clever Spanish School.

Signed at the upper right. Dated, 1882.

Height, 29 inches ; width, 21½ inches.

137

L. DE POIL

Landscape

Rocks and pools of water compose the foreground, and clumps of trees appear in the middle distance. The sky consists of broken white clouds. It is good in color, and shows strong, broad painting.

Signed at the left.

Height, 27 inches ; length, 39 inches.

138

PETER KRAEMER

The Monk Musician

A half-length figure of a monk playing on a brass horn, with his music rack and notes before him. The head is luminous and well studied, while the still-life is executed with remarkable reality. A finished, competent piece of work of much character.

Signed at the left. Dated, 1888.

Height, 30½ inches ; width, 25½ inches.

139

CHARLES HORACE VERNET

Training Horses

At the door of a stable, two horses are harnessed together with training ropes, and tied to the stone wall. A third, a fine sorrel, who is loose, is biting

one of them. This is a most effective work; the horses being painted with great skill and knowledge; and the color is fine and distinguished. Two hostlers are looking on from the doorway, and the composition, as a whole, may justly be said to rank with the representative works of the great French master.

Signed at the left.

Height, 24 inches; length, 34 inches.

140

THORS

English Landscape

A river, bordered with trees; a sky of misty white and blue. Agreeable color and a good rendering of atmosphere.

Signed at the left.

Height, 24 inches; length, 36 inches.

141

PIETER DE HOOGE

A Dutch Market-place in the Evening

The market-place is full of figures, with lanterns to light up the booths, and the moon in the sky is seen shining through the tower of the church. A cavalier and a lady are passing on the right, and a guard bearing a torch, or lantern, lights their way. This canvas is in an excellent state of preservation, and is fine and rich in its color scheme, mellowed with the lapse of time.

Signed at the left.

Height, 25 inches; length, 35 inches.

142

JIMENEZ-Y-ARANDA

A Spanish Pharmacy

This chemist's shop, in the time of Louis XVI., contains eight figures. Five are customers or idlers; one of them a priest who is taking his part in the gossip of the day. The pharmacist and his assistant are seen at the left, compounding a prescription with anxious faces. The picture is very interesting as a study of life and manners; the many colors in the costumes and the accessories make up a good color ensemble. From the George I. Seney Collection, 1885.

Signed at the right. Dated, 1882. Height, 21½ inches; length, 35 inches.

143

J. CHETWIOSKI

Lunch in Camp

Travelers are taking tea at the booths by the roadside, and there are smoking samovars on the tables. All are men. A magnate, or government functionary, is seen near one of the tables, and his big horse and drosky are waiting for him in the foreground. An interesting scene, with truthful rendering of local color.

Signed at the left. Dated, 1883.

Height, 22 inches ; length, 36 inches.

144

EMMA E. LAMPERT

At High Noon, Cape Ann

A New England landscape with a bright, clear sky and drifting clouds. In the foreground, green meadows with great rocks sticking out of the sod. In the distance are hills, farmhouses, and barns. Sunlight effect, with agreeable and veracious color.

Signed at the right.

Height, 22 inches ; length, 30 inches.

145

PETER KRAEMER

Monk Taking Snuff

A very strongly painted life-size figure in half-length. Effective and realistic.

Signed at the left.

Height, 29 inches ; width, 23½ inches.

146

LUDWIG KNAUS

The Butcher Boy

This boy is of the type the great German master of genre was fond of painting. He is sturdily planted on his feet while he whets his knife, and his smiling face and roguish expression show his consciousness of being the right boy in the right place. The figure is well and characteristically painted, and

3.350 #

J. P. [unclear]

the execution of the accessories should also be noted. The "pluck," hanging from a hook in the wall of the shop, in the right upper corner of the canvas, may serve as an example of exceedingly clever still-life painting, and yet in this composition it is entirely unobtrusive.

Signed at the left. Dated, 1879. Height, 25 inches; width, 19½ inches.

147

J. J. HENNER

Madeleine

This is a brilliantly painted recumbent, semi-nude figure of a young girl, with blonde hair, and lustrous dark eyes. Her head rests on her hand, as she looks up from the book spread out on the ground before her. The lights and shadows on the fair body, with its drapery of blue, are handled in M. Henner's characteristic manner, while the background is merely suggestively treated.

Signed at the left.

Height, 19 inches; length, 24½ inches.

148

N. V. DIAZ

Landscape with Figures

A charming group of three young women, partly draped, and accompanied by three little *Amours*, are seen sitting in a forest glade. The stuffs are of pink and crimson, blue and white, and the flesh tints show some very delicate and subtle color. The faces of the young women are pretty, and the group is charmingly composed.

Signed at the left. Dated, 1865. Height, 14 inches; length, 19½ inches.

149

CONSTANT TROYON

The Shepherd

A fine, richly toned panel, abounding in warmth and color. The shepherd marshaling his flock, with his cloak on his shoulder, his clay pipe in hand, and his staff under his arm, is a delightful rural characterization. His dog is beside him on the right, and in the background the path leads out through the edge of the forest. From the George I. Seney Collection, 1891.

Signed at the left.

Height, 22 inches; width, 18 inches.

150

380 [#]
LÉON VICTOR DUPRÉ

Landscape

While the influence of the artist's famous brother, Jules Dupré, may be manifest in this picture, it also possesses individual qualities. The color is rich and deep, and the elements of the composition are a pool with cows in the foreground, great trees on the right and left, and a sky of gray and white clouds with a patch of blue.

Signed at the left.

Height, 17½ inches; length, 28½ inches.

151

7325
EUGENE J. VERBOECKHOVEN

The Sheep Cote

This picture was painted before Verboeckhoven's great vogue caused him to hurry his work and slip into carelessness. It is full of detail, and painted in his ablest style.

Signed at the right. Dated, 1840.

Height, 20 inches; length, 26½ inches.

152

LÉON HAYON

The Old Cardinal

This scene is placed in the Renaissance Sculpture Gallery of the Louvre. The famous statue of Diane de Poitiers as "Diane Chasseresse" occupies a prominent place in the composition. An aged cardinal, on the arm of a young monk, with two priests walking behind them, is making a tour of the room. The cool tints of the marbles, pavement, chimney, and walls contrast effectively with the red of the cardinal's robes.

Signed at the left. Dated, 1875.

Height, 22 inches; width, 17 inches.

153

FERDINAND ROYBET

Velasquez Painting the Infanta

A masterpiece pure and simple; a superb piece of historical genre painting. The figure of Velasquez, before his easel, is clothed in rich velvets, and the head, to say nothing of the other portions of the work, is a marvel of technique. The style and distinction of the work reveal themselves at a glance.

Signed at the right.

Height, 24 inches; width, 14 inches.

154

J. G. BROWN

The Challenge

Two street boys, with their dogs, making overtures to each other for a battle of their pet defenders. It is one of the best examples of J. G. Brown. The head of the boy holding the fox terrier is especially good.

Signed at the right. Dated, 1881.

Height, 27½ inches; width, 21½ inches.

155

A. L. JACOMIN

The Dilettante

A gaily dressed cavalier is seated before an artist's easel in his studio, which is filled with rich properties, and is examining an interior church view. The artist is standing near, polite but somewhat indifferent. An effective subject picture.

Signed at the left. Dated, 1873.

Height, 25 inches; width, 20½ inches.

156

E. BOUTIBONNE

Skating

A winter scene in France, at Versailles, probably, with elegantly clad skaters. A gentleman in velvet stands among the bronze beasts and tritons of a frozen-up fountain in the *piece d'eau*.

Signed at the left. Dated, 1875. Height, 25 inches ; length, 37 inches.

157

R. S. ZIMMERMAN

Preparing for the Rehearsal

A band of musicians, assembled in a cottage in the Black Forest, to rehearse their music. Good use is made of black, blue, and bottle green in the color scheme, and the still-life is well painted. An effective composition.

Signed at the right. Height, 24 inches ; length, 39 inches.

158

FRITZ NEUHAUS

The Prince's First Ride

In a fine apartment, the court jester, in a costume of green and blue, on all fours, is carrying on his back the little prince, who is dressed in tawny velvet. The nurse looks on approvingly. This is an excellent genre, with sincere painting and agreeable color.

Signed at the right. Dated, 1880. Height, 39 inches ; width, 29 inches.

159

G. HAQUETTE

Homeward Bound

Two old French salts in their boat "Les Deux Frères," of Dieppe, are sailing gently but steadily into port after a day's fishing in deep water. The harbor pier is seen at the right, and the sun is sinking at the horizon. This is a poetic picture of the sea, and the general effect is delightful. The artist is a celebrated painter of the life of fisher folk.

Signed at the left. Height, 28 inches ; length, 35 inches.

160

GUSTAVE DORÉ

Children Feeding the Family Pet

Four children, whose heads and shoulders fill the left of the canvas, are herded about the manger of an aged white horse, whose head occupies the right of the composition. A characteristic example of Gustave Doré's subject pictures.

Signed at the left.

Height, 25 inches ; length, 40 inches.

161

E. RICHTER

Sappho

An ideal conception of the lyric poetess. Her cheek rests on her right hand in a contemplative pose, and in her left hand she holds a lyre. The head is inclined forward. Her costume is a very rich one of blue and purple, with a sash of terra-cotta and lace, and gold ornaments. She is represented as stepping forth from a canopy of red and gold.

Signed at the middle right. Dated, 1881.

Height, 46 inches : width, 24 inches.

162

EDWARD GAY

The Quiet River

There are farmhouses and cattle under the trees, and a sky dappled with fleecy clouds. Everything is reflected in the quiet river. This is a charming pastoral landscape, and is strongly painted.

Signed at the right. Dated, 1880. Height, 30 inches ; length, 50 inches.

163

KARL HOFF

The Unwelcome Visit

Costumes of the First Empire. In a luxurious interior, where the master of the house leans against the mantel puzzling over the contents of a letter, and

his wife stands at the other side in a graceful pose, a lady visitor in cloak and hat is seated, and seems to await the reply to her communication that she has come to demand. This work is in the best style of the Düsseldorf School, and is very rich in color.

Signed at the left. Dated, 1878.

Height, 46 inches ; width, 32 inches.

210 #
164

G. HILLER

Changing Horses in the Tyrol

An animated scene in the Tyrol, where the diligence has stopped to change horses at an inn. The travelers and servants are bustling about, and the horses that have been taken out of the harness are being fed and watered. The snow-topped mountains beyond the inn, though some distance away, have the peculiarly distinct appearance due to the rarefaction of the air in these high latitudes, and the scene is faithfully portrayed. The execution is broad and vigorous.

Signed at the right. Dated, 1877.

Height, 43 inches ; width, 37 inches.

165

B. DE VOS

The Pets Alarmed

Three dogs have "made a mess of things," and the consciousness of the mischief done is depicted in their expressions and attitudes.

Signed at the right. Dated, 1856.

Height, 32 inches ; length, 43 inches.

325 #
166

A. VÉLY

Francesca da Rimini and Paolo

The two lovers are seated on a great, carved wooden coffer. Francesca's costume consists of a beautiful white satin gown with pink sleeves, and the light is concentrated upon her face and figure. Paolo's head is in shadow behind her. His arm is about her waist. In this fond attitude, Francesca reads from a book some interesting story to her admirer. This picture is one of Vély's important compositions, and is fully representative of his talent.

Signed at the right.

Height, 40 inches ; width, 30 inches.

167

MAX GAISSER

The Confidential Cavalier

The man who interrupts the peasant girl at her sewing is probably communicating a message of import to them both. He whispers it in her ear, and her face shows that his words are welcome. The figures are life-size, and the work is a strong example of a well-known painter.

Signed at the right.

Height, 41 inches ; width, 33 inches.

168

LÉON PERRAULT

Azor's Education

It goes without saying that Azor is the demure little poodle with the lump of sugar on his nose. His pretty young mistress, in a dress of yellow trimmed with black velvet, is putting him through his paces, while a younger brother and sister look on with kindly interest. The figure are life-size, and the painting is executed in the most finished, competent manner. This picture was exhibited at the Salon of 1872, and comes from the T. Abner Harper Collection.

Signed at the right. Dated, 1872.

Height, 45 inches ; width, 35 inches.

169

F. WILLEMS

The Vow

An important example, with two figures, of the work of the celebrated Belgian-Parisian artist. The lady, in a splendid gown of white satin, turns her head to look in her lover's face. He is clad in green velvet with a black cloak, and has placed his arm around the waist of his betrothed. She is holding up the ring he has just given her. The figures are most gracefully drawn, and everything in the picture is skilfully and carefully painted.

Signed at the right.

Height, 45½ inches ; width, 23 inches.

320

170

V. CORCOS

A Visit to the Convent

This shows the convent courtyard, with a charming lady in white, who has come to visit her little daughter. She is a lady of fashion, and her black poodle sits beside her. The little girl, in her school garb, presents a striking contrast. She seems to be telling her mother of the ups and downs of her life in the school, and to be receiving proper sympathy. The color scheme is in delicate tints with modifications of gray, and the picture shows much clever painting.

Signed at the left. Dated, 1887. Height, 54 inches; width, 22½ inches.

550

171

R. S. ZIMMERMAN

Boys' Industrial Home

Nine young waifs are here depicted at work in shoemaking, under the eye of the good brother who, seated near the window, is examining the product of one of his pupils. The light is extremely well carried through the picture; the figures are full of character, and the still-life is painted with just the right degree of insistence. This is a notably good specimen of German genre painting.

Signed at the left.

Height, 30 inches; length, 49 inches.

200

172

C. LEMAIRE

A Holiday, near Fontainebleau, in 1789

This gay throng of dandies and belles, with several old beaux accompanying them, has just come upon a *fête foraine*, or show in the open air. The time is just before the Reign of Terror. The costumes show the epoch of Louis XVI., and it is a good scene of life and manners. The landscape, painted in light greens and grays, forms an appropriate foil for the gaily dressed actors and visitors, and the entire composition breathes an air of fun and happiness.

Signed at the right.

Height, 34 inches; length, 50 inches.

173

E. A. PIOT

Italian Girl Spinning

This picture is not unlike a Bonnat in general aspect, and is effective in color and composition. The Italian peasant girl, with her distaff, is portrayed with a strong effect of light and shadow. Her face is very pretty and engaging.

Signed at the left.

Height, 50 inches ; width, 35 inches.

174

J. G. JACQUET

The Conqueror Conquered

In this episode of foreign wars, a soldier of the army of Charles IX., of France, with his fine breastplate, is seen sitting on a drum, while a girl of southern race, in crimson robe, holds his attention while she plays on a mandolin. The distinguished quality of color in the picture marks it as an excellent example of Jacquet, and the drawing is equally notable.

Signed at the left.

Height, 56 inches ; width, 38 inches.

175

V. PALMAROLI

The Storm

A lady, with her novel, her shawl, and parasol, is hurrying across the beach, with her little girl in a white frock and blue sash and leghorn hat ; for these summer costumes would not suffice to protect them from the approaching storm. The execution is excellent, as is usual with this clever artist.

Signed at the right.

Height, 53 inches ; width, 25 inches.

176

W. SCHUTZE

Blindman's Buff

This party of children, in the time of Louis XVI., are all amusing themselves at their play, except one little boy near the balcony of the chateau, who is dissatisfied about something. On the terrace beyond, their elders are seen taking tea.

Signed at the right.

Height, 35 inches ; length, 50 inches.

177

H. THOMPSON

Landscape and Sheep

In an old roadway leading up a hill, with gnarled apple trees on the right, is a flock of sheep and an old woman with her staff and her black sheep dog beside her. The sheep are painted in the masterly manner usual with this excellent artist, and the landscape, fine in color, shows vigor of handling.

Signed at the left.

Height, $31\frac{1}{2}$ inches ; length, 45 inches.

178

JULES RAVEL

Rustic Day Dreams

A young girl, sitting in the window seat, has dropped her distaff, and ceased spinning to read a love story, which she holds in her hand. She now looks out of the window, as her thoughts wander in castles in Spain. The room is a peasant's home, which has formerly been the hall of a great castle, but is now a farmer's humble dwelling.

Signed at the right.

Height, $38\frac{1}{2}$ inches ; width, 32 inches.

179

F. A. BRIDGMAN

Afternoon Hours

An Oriental interior, showing the women of the harem embroidering and chatting in a sunny corner. Through the wide window, gardens, trees, and minarets are seen. The color is rich, the sunlight brilliant, and the shadows are atmospheric. From the Mary J. Morgan Collection.

Signed at the left. Dated, 1883.

Height, 25 inches ; length, 36 inches.

180

HERMAN TEN KATE

A Forced Contribution

Soldiers have taken possession of the house, and are making themselves at home, smoking and drinking in the chimney corner. The master is at the

mercy of the stern officer who is in command, and is forced to hand over the key of his strong box. Two servants are carrying it into the room, and the forced contribution is about to be made.

Signed at the right.

Height, 24 inches ; length, 35½ inches.

181

P. OUTIN

"Good-by, Grandpa !"

Grandpa with his gouty foot on a cushion, sits at the fireside in his big chair. The little girl, who is about to go out with the *nounou* and baby, is not so intent upon getting away as to forget the loving old gentleman whose favorite she is. The story is very well told, and the painting is clever and careful. From the A. T. Stewart Collection.

Signed at the right. Dated, 1878. Height, 31 inches ; width, 25½ inches.

182

CLAUDE LORRAINE

Port and Harbor of Marseilles

This composition shows the porch of a temple and a castle on the left. On the right are trees and a castle beyond. The sun is in the center, and there are ships on the sea in the middle distance. In the foreground are men and boats. The light is diffused from the middle, and the general effect is one of classic arrangement. The painting of the foliage and the temple porch should be specially remarked.

Height, 24 inches ; length, 30 inches.

183

PETER KRAEMER

Portrait of a Monk

The monk wears a costume of white, and is a venerable, white-haired personage. He seems to be reflecting on the possibilities for good or evil contained in the contents of the flagon in his hand. This canvas is treated with skill and sympathetic feeling.

Signed at the left. Dated, 1879.

Height, 29 inches ; width, 24 inches.

5/10-3
184

H. LEROLLE

The Wanderer

On the left, at the roadside, a young peasant woman rests herself from the footsore tramp of a long day. Before her stands a shepherdess, who converses with her while her flock is watched by the faithful sheep dog. In the fields, brushwood fires are burning, and the sun is setting in a cold autumn sky. There is much poetic sentiment in the picture, and it is painted with authority. From the George I. Seney Collection, 1891.

Signed at the left.

Length, 31½ inches; width, 25 inches.

185

ÉMILE VAN MARCKE

Cows in a Pool

Three fine animals are here seen up to their knees in the cool water of a stream which flows through the pastures. In the foreground, a brown and white cow forms the center of interest. Another is farther into the stream, and a third is on the left, wading away from the others. On the left are tall trees, which cast cool shadows over the pool, and to the right is a prospect of hills and meadows, with a gray sky.

Signed at the left.

Height, 26 inches; length, 36 inches.

75-5
186

JULES WORMS

Before the Alcalde

This seems to be a case of "breach of promise of marriage." A man and two women are just in front of the porch where the mayor is sitting. A priest looks over the latter's shoulder, and there are people who have followed the interested parties, in the background. The story is well told, and character in the types and local color are admirably given.

Signed at the left.

Height, 27 inches; length, 39 inches.

187

A. LUBEN

Bavarian Log Runner

This hardy fellow follows the dangerous calling of running logs on the flood, and is accustomed to peril. In the picture he is taking a drink from a bottle at the cupboard, and, perhaps, is not so much trying to keep up his courage as to refresh himself after a hard day's work. In color this canvas shows a fine harmony of grays and browns.

Signed at the right.

Height, 30½ inches ; width, 22 inches.

188

LÉON DE ESCOSURA

The Visit to the Chateau

The scene shows the courtyard of the castle, partly in shadow from the lofty walls. In the foreground stands the warder with his bunch of keys, and emerging from the archway, in the middle of the picture, is a gay party of ladies and gentlemen. An old beau holds a parasol over the head of a pretty young woman in a lilac gown, and the visitors, in their bearing and costume, present an interesting record of bygone days.

Signed at the left. Dated, 1876. Height, 25 inches ; length, 30½ inches.

189

ADOLPH SCHREYER

Hungarian Draught Horses

A large and in every way important example, admirable in its subdued color scheme and its strength of handling. The light is conventionally distributed so that it falls with fine effect on the straining horses in the foreground. The treatment, in this respect, resembles the work of some of the Old Masters. The faces of the overworked animals tell an eloquent story of their daily toil over such roads as the one in this picture, where the cartwheels sink to the hubs in the mud. The scene, with the shouting drivers, is one of great interest and animation.

Signed at the left.

Height, 27 inches ; length, 53½ inches.

73-15 #
190

M. DE MUNKÁCSY
Too Much Mother-in-law

The young couple are at the breakfast table, and the young wife with the pretty face has been crying. The husband is behind his newspaper. The mother-in-law, in her street costume, crimson cape, with fur and crimson bonnet, a self-possessed looking person, is standing near at hand, addressing reproaches to the man of the house. This large genre is handled with Munkácsy's accustomed skill.

Signed at the left.

Height, 40 inches ; length, 57 inches.

220 #
191

E. STANECK
Bon Voyage

This great white ship is just leaving a Mediterranean port for a long voyage, and is represented in the picture coming bow on to the spectator. The effect is majestic. She is a noble vessel, and is rapidly leaving behind her the land, with its rocky hills and the steamers that lie under their lee. A striking piece of color, and a picture full of the fine feeling of the sea and its ships.

Signed at the left. Dated, 1886,

Height, 57 inches ; width, 44 inches.

192

AFTER RAPHAEL
The Sistine Madonna

An excellent copy of the original in the Dresden Gallery, painted by Theodore Schmidt, director of that museum.

Height, 56 inches ; width, 41½ inches.

325 #
193

ÉDOUARD DUBUFE
The Pacha's Favorite

Beauty, luxury, and ease speak from the features of this petted sultana. She lies on her couch with her knees drawn up, her head in half-tone, and a

book in her hand. The masses of light and shade are effectively managed, and the color is attractive. This picture is a representative and important example of the work of a very notable painter.

Signed at the left. Dated, 1872.

Height, 44½ inches ; length, 56½ inches.

194

CARL VON PILOTY

Elizabeth and Frederic of Bohemia Receiving News of the Loss of the Battle of Prague

Prague, the capital of Bohemia, in the year 1620, had two kings at war with each other, Frederic V., supported by the Protestant Prince of Germany, and Ferdinand, by the King of Spain and the Catholic League. Sunday morning, November 8, 1620, is the time of the dramatic scene represented in this masterly historical picture. The room in the palace is crowded with figures. Elizabeth is seen standing behind Frederic. His mother, a daughter of William of Orange, sits on his right. The English ambassadors are in the background. The musicians are throwing down their instruments in alarm. The messenger who brings the news of the disaster is on the left of the central group. He wears the style of armor used by the princes in the Thirty Years' War. Armor in the first part of the seventeenth century was becoming a thing of the past and was used for display more than for service. Its introduction, therefore, in this composition is seen to be appropriate. There is masterly work in the execution of these heads and figures, and the ensemble is both dramatic and artistic. This great picture may well stand as one of the best of all those painted by the famous Munich master, as he painted nothing in every way more complete and successful.

Signed at the left. Dated, 1868.

Height, 41 inches ; length, 65 inches.

195

F. XAVIER WINTERHALTER

Susanna and the Elders

In this interpretation of the well-known apocryphal story, the life-sized nude figure is seen in profile view, with the head turned to the spectator. The draperies are crimson and blue. The figure detaches with fine effect from the surroundings. From the A. T. Stewart Collection.

Signed at the right. Dated, 1866.

Height, 63½ inches ; width, 45 inches.

J. E. LEMAN

Homage to the Dauphin, 1638

A faithful and most interesting historical picture. The infant son of Louis XIII. and Anne of Austria is being presented to the court to receive its homage. This is the royal babe who afterward became Louis XIV., "*Le Roi Soleil*." To conjure up from the past, after a lapse of two and a half centuries, a court ceremony of this description; to bring the dead to life; to clothe them with historical accuracy, and make them move, speak, and act, as the painter has done in this work, is a difficult undertaking. It is equally difficult to handle so many personages with such a wealth of brilliant color, and produce an ensemble that will not be confused. Both tasks have been successfully accomplished in this remarkable picture. The joyous queen mother and the royal father will be at once recognized. The other personages, beginning on the left, are the following:

Lady of Honor (in front),	Marshal de Bassompierre,
Madame de Lausac,	Duke de Chevreuse,
Princess de Guéméné,	Duke de Longueville,
Princess de Condé (seated),	Duke de la Trémouille,
Countess de Soissons,	Duke de Liancourt,
Duchess de la Trémouille,	Duke de Chavigny,
Duchess de Montpensier (young girl),	Bishop of Beauvais
Duchess de Bouillon,	(King's Confessor).

Height, 42 inches; length, 75 inches.

W. LINDENSCHMIDT

Luther and the Reformers at Marburg, 1529

In this fine historical work there are over twenty figures grouped about a large table with a green cover. Luther's impressive figure is on the right facing the others across the table. The heads are full of character, and the composition is natural but so arranged as to give prominence to the great Protestant leader. The color scheme is rich but subdued. Preëminently a master work. From the Mary J. Morgan Collection.

Signed at the left.

Height, 55 inches; length, 79 inches.

198

T. HILDEBRANDT

Lear Awakening from Insanity

King Lear is seen seated in his chair, with Cordelia before him bending over with her hands clasped as she questions him. The Shakspearian lines are well illustrated in this impressive composition. From the A. T. Stewart Collection.

Signed at the left.

Height, 69 inches ; width, 68 inches.

199

ADRIEN MOREAU

Rehearsal of Richelieu's Tragedy, "Miriam."

A most sumptuous scene, with the great cardinal-minister of Louis XIII. in his red robes, seated in his great red chair of state, while an actor in blue and steel-colored velvet declaims before him. Ladies and gentlemen of the court are present in numbers. The apartment is one of the splendid rooms of the Louvre. It is a fine study of the types of nobility, and of life and manners, under Louis XIII., and it is painted by one of the most talented of modern French artists. It is one of the most important and successful of his many pleasing works.

Signed at the left. Dated, 1879.

Height, 46 inches ; length, 70 inches.

THIRD AND LAST NIGHT'S SALE

Friday, January 20th, at 8 o'clock

AT CHICKERING HALL

200

KARL F. SOHN

Traveling Locksmith

A clever little study of a young man, all in brown, seated on a stool, with his big key ring by his side. It is executed with care and precision.

Signed at the right. Dated, 1836. Height, 11½ inches; width, 7 inches.

201

GEORGE H. McCORD

Autumn in Westchester

Cabinet landscape, with a sunset sky and crescent moon. The church spire in silhouette against the evening glow adds poetry to the conception. A charming bit of painting.

Signed at the left.

Height, 10 inches; width, 8 inches.

202

OTTO PILTZ

Grandma Tea Drinking

The old lady is represented with saucer and cup in hand. Excellent in character and color; skilfully wrought.

Signed at the upper right.

Height, 10 inches; width, 8 inches.

203

H. BALLVE

Gathering Fagots in the Forest

There are great dark trees in the foreground, and the light falls on the woods, up on the hillside, where two women are engaged in gathering fagots to load on their donkey. A clever wood interior.

Signed at the right.

Height, 15 inches; width, 11 inches.

204

A. TAMBURINI

The Choice Vintage

The cellarer of the monastery is carrying a cask of fine wine, the bung sealed with the tape, wax, and ring of the abbot. This he eyes somewhat longingly. Excellent example of Tamburini.

Signed at the upper right.

Height, 12 inches; width, 10 inches.

205

GABRIEL MAX

Sister Agnes

This head of a nun with costume of black and white is wistful and sweet in expression. The color scheme is very simple, and the aspect of the picture is one of distinction. It is carefully and artistically painted.

Signed at the upper left.

Height, 6 inches; length, 8 inches.

420 #

206

LÉON DE ESCOSURA

Portrait of the Artist

This is a cabinet portrait of Escosura, painted by himself and presented, as the inscription on the canvas shows, to Mr. Powers. The head is turned full face to the spectator, and the execution is clever and characteristic.

Signed at the left, "To Mr. Powers, Flint, Mich., 1888."

Height, 8 inches; width, 5½ inches.

207

HANS MAKART

The Church Door

The door is partly open, and within are seen the light of a stained glass window and the end of a carved and gilded pew. This is a strong study by the great Viennese artist.

Signed at the left.

Height, 15½ inches; width, 12 inches.

208

H. DANGER

French Girl

This little canvas is worthy of Alfred Stevens, and might well have been signed by him. It is a head of a charming blonde Parisienne, with a bodice of pink and gray, and a bow of yellow ribbon at the throat. A fine bit of color.

Signed at the middle right.

Height, 13½ inches; width, 11 inches.

209

W. C. BEAUQUESNE

The Alarm

A chasseur with his head hastily bandaged, where he has been wounded, has run to a great doorway to inform the troops within of an unexpected assault. The figure is strongly put in with effective notes of red made by the trimmings on the uniform.

Signed at the right. Dated, 1887.

Height, 16 inches; width, 12 inches.

210

EMMA E. LAMPERT

Woman with Fagots

An old woman with a bunch of fagots, which she has placed on the ground while she rests. The landscape setting is painted in pretty tints of gray and green. The scene is local to Grez, near Fontainebleau.

Signed at the left.

Height, 16½ inches ; width, 11½ inches.

211

DAVID TENIERS (THE ELDER)

Diana and Her Nymphs

The goddess, with red drapery, is at the left of the composition. In the right foreground are her hunting dogs. The nymphs are seen somewhat farther away. A vista of landscape is pictured on the right. The canvas is in excellent preservation.

Signed at the left.

Height, 10 inches ; length, 18 inches.

212

C. DE HAGEMANN

Camp in the Desert

A typical desert scene at an oasis with palm trees, plants, and Arabs' tents. A horseman is before the tents, and other figures are seated on the ground. The African atmosphere is well rendered, and there is a fine sky of blue with some white clouds.

Signed at the right.

Height, 15 inches ; width, 12 inches.

213

E. T. GUISSER

Soldiers Playing Cards

Four brilliantly dressed cavaliers of the time of Louis XIII., about a table in a somber apartment and intent on their game. One of them is in a perplexed state of mind as to what card to play. A carefully finished cabinet picture.

Signed at the left.

Height, 12½ inches ; length, 14 inches.

214

REGINALD CLEVELAND COXE
The Narrows, New York Harbor

The scene is enveloped in a light gray mist. A big liner is seen coming into the upper bay, and a couple of fishermen are pulling away in their yawl in the foreground. The color is very delicate, and the composition simple but effective.

Signed at the right.

Height, 9 inches; length, 13¼ inches.

215

A. RICCI
Reading

An elderly cavalier, period of Louis XIII., with a buff jerkin, sits in his big chair with a flask of wine on the table, his pipe in hand, and his book to keep him company.

Signed at the right.

Height, 13 inches; width, 10 inches.

216

F. DEFREGGER
Portrait

Cabinet head of a young woman, excellent in color and firmly painted.

Signed at the left.

Height, 8½ inches; width, 6 inches.

217

H. BRELING
The Jolly Fiddler

This little cabinet picture is broad in handling, but well finished. It represents a man wearing a Louis XIV. waistcoat of white playing on his beloved instrument.

Signed at the upper right. Dated, 1874.

Height, 9 inches; width, 6 inches.

218

WILLIAM H. BEARD

"Go When I'm a Mind To"

A study of monkeys by this humoristic painter. The picture tells its own story.

Signed at the left. Dated, 1880. Height, 12 inches ; length, 15 inches.

219

ANTON SEITZ

The Card Players

In this little composition a man and a woman are seated at their game at a table, while a child looks on. The setting for the figures is a typical Tyrolese interior. Very close finish.

Signed at the right. Height, 8 inches ; width, 6 inches.

220

W. C. BEAUQUESNE

Bugle Call

The sturdy figure of a French cavalryman in the courtyard of the barracks, effectively relieved against the walls and the sky of gray.

Signed at the right. Dated, 1882.

Height, 13 $\frac{1}{4}$ inches ; width, 10 inches.

221

F. STREITT

An Accident

Four or five itinerant musicians in a snowy roadway, with one of their number in distress. A passing peasant woman points to an approaching sleigh as a chance of relief. The scene is local to Poland.

Signed at the left.

Height, 8 $\frac{1}{2}$ inches ; length, 16 inches.

222

C. DE HAGEMANN

Lost in the Desert

An Arab on his camel is shading his eyes with his hand as he scans the horizon in the effort to find his bearings. The *mise en scène*, consisting of the sands of the desert, and a blue sky tempered with dust in the air, is effective, and sets off the figure to advantage.

Signed at the left. Dated, 1873. Height, 15 inches; width, 12 inches.

223

C. KRONBERGER

"Couldn't Resist It"

The younger of the two graceless rogues about to be locked up cannot resist the temptation to steal the constable's handkerchief as he bends over to unlock the padlock of the jail door. With the snow on the ground, the dark-blue uniform of the constable, and other effective color notes, this little genre deserves to be ranked with the best art of the Munich School.

Signed at the left. Height, 14 inches; width, 12 inches.

224

T. ROUSSEAU

Landscape

A stretch of country with valley and river, hills and mountains. The sky is gray. This little picture bears an unmistakable air of truth, and it is broadly and frankly laid in. Especially notable for its color harmony of blonde tints. From the George I. Seney Collection, 1885.

Signed at the left. Dated, 1856. Height, 9½ inches; length, 14 inches.

225

J. B. C. COROT

The Village Church

A gem among the remarkable early works of the great Corot, which bear the impress of so much sincerity and possess so much pure artistic feeling. Up

the roadway beyond the church are seen a few figures. The sky is filled with white clouds. The greens and clay yellows in this delightful picture are wonderfully subtle, and the composition is exceedingly happy. From the George I. Seney Collection, 1885.

Signed at the right.

Height, 13 inches; length, 18 inches.

226

C. F. DAUBIGNY

Springtime

Apple trees in blossom, rich dark green grass in the meadow, a path leading to a cottage in the middle distance, and a tender sky of blue and warm white. The work is characteristically treated, and shows breadth of handling and puissant color. From the H. L. Dousman Collection.

Signed at the left. Dated, 1876. Height, 13½ inches; length, 12 inches.

227

J. C. CAZIN

Night

A roadway runs through the village, with houses on the right in the moonlight. On the left are trees and bushes. The stars are seen in the sky, and the picture impresses as being a characteristic and beautiful work by the celebrated French *paysagiste*, whose high reputation is due to his poetic fancy and admirable technical achievements.

Signed at the right.

Height, 14 inches; length, 18 inches.

228

ÉDOUARD ZAMACOÏS

Levyng Contributions

This important work by a master painter was finished in 1866, and exhibited at the Paris Salon of 1867. In the hall of a grand seventeenth century chateau a begging monk receives entertainment at the hands of his roguish hosts. He is seen seated on a bench, sipping a cup of chocolate, while an elderly cavalier,

a young lady, and a young gallant form a group about him. The young man seems to be reading verses, a love poem, probably, from a manuscript copy, and accompanies some subtle point with a gesture full of meaning. The older man stands at the right of the monk in a pose suggesting authority and a sense of pleasant mockery and humor. Particularly worthy of note are the heads of the elderly cavalier and the monk. The young lady, in blue, is very cleverly painted, and her hand, resting on the arm of the bench, is equal, technically, to anything to be found in the pictures of the Old Dutch Masters. The composition is so admirably disposed, and the story so well told, that the picture may be ranked very highly, both from the point of view of subject genre and artistic achievement. This picture attracted much notice at the Salon of 1867, and is to be marked as a rare example of a painter whose works it is almost impossible now to acquire. It is in every way representative. From the J. H. Stebbins Collection, 1889.

Signed at the left. Dated, 1866. Height, 12 inches; length, 15 inches.

229

260 #
JOSEPH COOMANS

A Classic Beauty

Head of a girl, with her hair dressed *à la Grecque* and a pink drapery over her shoulder. The expression is attractive, and the painting is highly finished.

Signed at the right. Dated, 1880. Height, 17 inches; width, 13½ inches.

310 #
230

L. CROSIO

The Lecture

A gentle reproof is being administered by the mother to her little daughter. The costumes and accessories are of the Louis XVI. period, and there are effective contrasts of color, notably in the notes of black and yellow.

Signed at the right.

Height, 19½ inches; width, 13½ inches.

231

T. W. WOOD

"I Reckon"

An old farmer, in his well-stocked barn, is counting on his fingers. An American genre subject.

Signed at the left. Dated, 1877.

Height, 20 inches; width, 14 inches.

232

A. KOWALSKI
A Ride in the Park

This is an admirable canvas, as good, in its way, as a Meissonier. Two gentlemen, in seventeenth century costumes, the one with a coat of mouse color and the other in red, are riding their horses—one iron gray and the other dun color—through the park. The season is in the autumn, and bare trees and a sky of dull gray, white, and patches of blue appear above the marble terraces. The execution is thoroughly artistic and of the cleverest sort, while the color is delicate and delightful to the eye.

Signed at the left.

Height, 12½ inches; length, 17½ inches.

233

PETER KRAEMER
A Knight

This is a strongly painted head of a man wearing a helmet, whose countenance is stamped with shrewd benevolence.

Signed at the right. Dated, 1880. Height, 18 inches; width, 14 inches.

234

AUGUST FINK
Landscape and Cattle

A landscape which is very pleasant in tone with a dark gray sky, a group of dark foliaged trees in the middle, and cows in the pastures.

Signed at the right.

Height, 13 inches; length, 21 inches.

235

L. E. ADAN
Marguerite

A graceful, attractive figure in a lilac gown. Out through an archway appears a courtyard with a well, and women drawing water. This charming picture is painted with the skill and distinction that characterize the work of a popular and very clever artist. From the J. Abner Harper Collection.

Signed at the right.

Height, 15½ inches; width, 12½ inches.

236

M. ARNOUX

The Old Hunter

An old man is seen before the fireplace warming his hands, while a little boy holds his gun and a little girl tantalizingly holds up a rabbit before the good dog that has helped to kill it. A fine little genre picture with good, quiet color.

Signed at the left.

Height, 18 inches; width, 14½ inches.

237

GEORGE H. STORY

A Cape Ann Fisherman

A weather-beaten, white-bearded old man, seated with his pipe in his hand. A careful, conscientious study of a toiler of the sea.

Signed at the left. Dated, 1879.

Height, 18 inches; width, 12 inches.

238

LOUIS BRUCK-LAJOS

Rehearsal

An artist, in a suit of brown velvet, is at work in his studio, while, in the foreground, a lady and a cavalier are amusing themselves singing a duet. Costumes and accessories of the time of Louis XIII.

Signed at the right.

Height, 17½ inches; width, 14 inches.

239

J. G. VIBERT

Inspecting the Fort

A view on the ramparts of a fortified castle in the olden time. On the left a sturdy old retainer, with his arquebus planted before him, stands near a highly polished cannon on a massive carriage. The royal banner floats proudly above his head. Beyond, a party of ladies and gentlemen are looking

1100

about under the guidance of a young officer. This is a picture of great merit and much individuality. It is remarkably well painted, and notable for its excellent drawing and the faithful reproduction of an episode in earlier days. From the George I. Seney Collection, 1885.

Signed at the left. Dated, 1867. Height, 17 inches ; length, 28 inches.

240

G. WRIGHT

The Smoking Room

There are over a dozen passengers in the smoking room of this Atlantic liner, and there is dirty weather outside, as may be seen through the open door. This is a familiar scene to all ocean travelers, and it is depicted with fidelity. The effects of color, atmosphere, and smoke are cleverly rendered.

Signed at the right. Dated, 1880. Height, 15 inches ; length, 31 inches.

241

KÉMÉNDY YENŐ

The Tête-à-Tête

A pretty genre, with a story told by the man and the woman whose velvet armchairs are hitched together, and who seem very happy in each other's society.

Signed at the right. Dated, 1881. Height, 17 inches ; length, 24 inches.

242

C. H. CHAPIN

Moose Lake, Adirondacks

(Water Color)

A carefully studied landscape in greens, grays, and white.

Signed at the left. Dated, 1883. Height, 18 inches ; length, 30 inches.

243

A. DE GROSSI

The Jolly Cavaliers

(Water Color)

Here is a group of cavaliers in a courtyard and two pretty girls to flirt with. A good example of the Roman Water Color School. Painted in very brilliant tints.

Signed at the right. Dated, 1882. Height, 21 inches; length, 30 inches.

244

L. GABANI

Moorish Prisoners

(Water Color)

Half-nude men under guard of a soldier in blue. For a Roman water color this is somewhat somber in tint, but it is none the less excellent.

Signed at the right. Height, 25½ inches; width, 19 inches.

245

F. FASCE

A Bird that can Sing, etc.

(Water Color)

The admirers of this kitchen beauty are trying to coax a song from her. The scene is in a wine cellar. Painted in the brilliant tints of the Roman School.

Signed at the right. Height, 21½ inches; length, 30½ inches.

246

E. ZAMPIGHI

The Gun-maker of Tangiers

(Water Color)

The gun-maker is nude except for a loin cloth. He is seated on a rug and examines a long gun which two Arabs have brought for his inspection.

Signed at the right. Height, 29½ inches; width, 20½ inches.

247

G. SIMONI

Cavalier and Jester

(Water Color)

This picture shows extraordinarily clever work in water-color painting. The washes are simplicity itself, yet they "model" beautifully. Especially to be noted are the treatment of the jester's red costume and the carved coffer on which he is seated.

Signed at the right. Dated, 1879.

Height, $14\frac{1}{2}$ inches; length, $20\frac{1}{2}$ inches.

248

G. SIMONI

Harem Interior

(Water Color)

A highly finished water color, with minute detail painting.

Signed at the right. Dated, 1882. Height, $9\frac{1}{2}$ inches; width, $6\frac{1}{2}$ inches.

249

J. G. VIBERT

Rehearsing

A cardinal, in his brilliant robe, is playing on his bass-viol before a lectern of bronze which holds his score. A Spanish hat and jacket, hanging on the wall, indicate that the room is the sacristy of some great Spanish cathedral. It would be difficult to find anywhere a more complete, brilliant, or more charming cabinet picture by Vibert, than this example.

Signed at the left.

Height, 11 inches; width, 7 inches.

250

D. A. C. ARTZ

Gathering Wild Flowers

(Water Color)

Little Dutch peasant girls gathering blossoms in fields near the sea. It is pretty in color, and cleverly washed.

Signed at the right.

Height, $14\frac{1}{2}$ inches; width, $9\frac{1}{2}$ inches.

251

LOUIS EUGÈNE LAMBERT

The Pet Kitten

Lambert is undoubtedly the best painter of cats and kittens in modern art. He chooses no other subjects. This is a delightful little picture of a kitten with a big sky-blue bow at her neck, with her head turned to one side.

Signed at the right.

Height, 14 inches ; width, 11 inches.

252

A. TAMBURINI

Hard Luck

An old monk looking at his cards and wondering how he shall play to avoid being beaten. A representative cabinet picture by this clever artist.

Signed at the upper right.

Height, 11½ inches ; width, 10 inches.

253

J. A. DE GRAVE

School Recess

Five little tots are here sitting in a row on a low bench at recess time. The A. B. C. is forgotten and the point of interest is in dolly. From the J. Abner Harper Collection.

Signed at the middle right.

Height, 13 inches ; width, 10½ inches.

254

W. C. BEAUQUESNE

On Guard

A French soldier of the line standing on sentinel duty, his hands tucked in his coat sleeves and his arms enclosing his gun. The setting shows that it is a cold, raw day. An artistic bit of painting.

Signed at the right. Dated, 1882.

Height, 13 inches ; width, 10 inches.

255

A. A. LESREL

Soldier, Time of Louis XIII

A very carefully and ably painted small figure of a man past middle age, but still young in spirit and strength, firmly planted on his feet and bending the point of his long sword on the floor. The painting of the head reminds us of the work of the lamented artist Bargue. From the J. Abner Harper Collection.

Signed at the right. Dated, 1873. Height, 9½ inches; width, 7½ inches.

256

JAN VERHAS

310

In the Boudoir

This charming work shows a tall and beautiful lady in a black velvet gown, with a gray picture hat with black plumes, and a white lace wrap over her shoulders, about to leave her elegant boudoir. As she parts the green and white silk portières she turns her head and makes a sign to her little lapdog, who wishes to follow her, but must stay at home. The technical qualities of this picture are of a high order, and the color scheme is most attractive.

Signed at the right.

Height, 27 inches; width, 19 inches.

257

ÉMILE VAN MARCKE

4025

Cattle

A fine group of two cows close up in the foreground, with a third farther off on the right. The attention is at once arrested by the splendidly painted dun color and white cow, which forms the most prominent feature of the picture. No less excellent is her companion, a dark red animal, gazing into space after the manner of cows. This is a remarkably fine piece of cattle painting, notable for its strength and technical beauty. From the H. L. Dousman Collection.

Signed at the right.

Height, 22 inches; length, 32 inches.

5700 #

258

N. V. DIAZ

Forest of Fontainebleau

This masterly composition shows a clearing in the forest with a pool in the foreground. The foliage is all green and of great variety and subtlety of tint. The arrangement of the masses, the light, and the shadow, are admirably disposed. The painting throughout is broad and virile. From the George I. Seney Collection, 1885.

Signed at the right. Dated, 1862. Height, 30 inches; length, 38 inches.

5700 #

259

J. L. GÉRÔME

Bab-el-Zouel

This large composition by the great French master includes many figures and elaborate architectural work. It is very finely finished throughout, and is singularly agreeable in color. The entire foreground is in transparent shadow, and sunlight falls on the walls beyond with fine effect. The scene is laid at the gate of Bab-el-Zouel, which ends the large bazars at Cairo. This place is always filled with people of all countries. One sees there Fellaheen, Jews, inhabitants of the borders of the Red Sea, people from Central Africa and Abyssinia, men from the Soudan, traveling merchants, purchasers, loungers, and European tourists. The composition shows two Sais, or runners, in white, who clear the way for a pasha on horseback. The mixed population forming the throng in the gate appear in a variety of picturesque and, of course, as Gérôme is the painter, absolutely authentic costumes. The scene is full of life and color. M. Gérôme, in a letter to the late Mr. Powers, dated "65 Boulevard de Clichy, Paris, November 16, 1886," writes as follows concerning a most interesting feature of this picture: "Contrary to my usual custom and to accede to your wish, I have signed this picture twice—the first time with my name and the second time with my portrait; in the right hand corner, the person dressed in blue. On my head there is a green turban, to which I have no right, because only those who have returned from a pilgrimage to Mecca may wear it. It is true that I have been very near that holy city. This work is therefore doubly authenticated."

Signed on the wall on the right, just above the head of the artist's own portrait.

Height, 39 inches; width, 25½ inches.

260

EUGÈNE FROMENTIN

Arab Falconer

Falconry in Algeria is the exclusive sport of high Arab chiefs. In this noble picture, the falconer on his horse is galloping at full speed with his right hand extended upward. On his hand sits one of the falcons, another perches on his head, the third is flying close behind. The figure and horse are full of life and motion. The work is highly finished and rich in color. It was painted for M. Durand-Ruel; etched by Millus for the catalogue of the collection of Lepal-Cointet, Paris, and was purchased from that collection in 1881. It came to Mr. Powers from the celebrated collection of Albert Spencer.

Signed at the left.

Height, 42 inches; width, 28 inches.

261

M. DE MUNKÁCSY

Feeding the Favorite

A rich drawing-room in which two ladies, one in blue and the other in pink, are sitting at a table whereon are seen fruit and dainties. The lady in blue is giving a sweet morsel to the greyhound by her side. The still-life is especially fine in treatment, and the color throughout is clear and fresh. From the Governor Morgan Collection.

Signed at the right.

Height, 31 inches; length, 40 inches.

262

E. RICHTER

The Jewel of the Harem

A dark-skinned slave clothed in the richest of stuffs with heavy gold ornaments, holds a tambourine in a graceful pose to shade her face. At the right we see a hall with open windows, and white minarets and a blue sky without. From the Dousman Collection.

Signed at the left. Dated, 1879.

Height, 34½ inches; width, 22½ inches.

263

GARCIA Y MENCIA

El Pelel

The effigy of Judas is being tossed in a blanket, on Easter eve, according to an old Spanish custom. Seven women, all gaily attired, hold the blanket, and men and other bystanders are looking on. The fun is going on in a carrefour, with shops in the square and the sky above as a background.

Signed at the right. Dated, 1876.

Height, 25½ inches; length, 36½ inches.

264

A. MAUVE

Holland Landscape and Cattle

A remarkably fine example from the brush of the celebrated modern Dutch master. In a lovely landscape, with a pool and willows on the left, and level pastures, are two cows, one white, with a black head, and the other dark red. The sky is fine in tone, and the whole picture is delicious in color. It is a very strong piece of painting, and the white cow is seen at a glance to be a most admirable *morceau*.

Signed at the right.

Height, 29½ inches; length, 42½ inches.

265

AUGUSTE HAGBORG

The Fisherman's Wife

The fisherman's wife is young, healthy, barefooted, and brown. With her basket slung on her hip, and her baby boy on her back, she is striding over the sands of the seashore, and presents a charming picture in her bodice of dark blue and skirt of brown. The sea stretching out in the distance, and the cloud-covered sky over all, form a pale gray setting for this picturesque figure. There is much atmosphere in the depiction, and the painting throughout is characteristic. It is a fine example of Hagborg's pictures of fisherfolk and the sea that feeds them.

Signed at the right.

Height, 46½ inches; width, 29½ inches.

266

ANTON ROMAHO
Louis XV. Sentinel

This is not, as might be supposed, a weather-beaten soldier, but a pretty woman with crimson cloak and laced cocked hat with plumes. She holds a jeweled musket over her shoulder, and looks like a mistress of the revels.

Signed at the right,

Height, 38 inches; width, 31½ inches.

267

T. KINDSDAEL
The Fishing Boat

The boat has been hauled up on the beach, and a man and a woman are busying themselves about it. The sea stretches out beyond. A striking effect.

Signed at the left. Dated, 1886.

Height, 32 inches; length, 57 inches.

268

BENJAMIN CONSTANT
Al Fresco, Tangiers

Here is a picture under African skies with roofs and terraces, beautiful women, rich costumes, and rugs. This celebrated painter is thoroughly at home in this class of subjects, and in this fine composition is seen in one of his happiest moods. The effect is in sunlight, and the upper part of the canvas shows the blue sky of Morocco.

Signed at the left.

Height, 51 inches; width, 38 inches.

269

W. KRAY
Venus Aphrodite

This lovely conception presents the Goddess of Love in graceful pose and floating drapery, surrounded by nymphs and amours. The head is charming in type, and constitutes a superb creation, while the flesh tints of the beautiful figure are delicate and life-like. The general color scheme is pitched in tender grays, with warm contrasts. The composition illustrates the myth which represents the goddess as rising from the foam of the sea.

Signed at the left.

Height, 63 inches; width, 45 inches.

270

G. JAKOBIDES

Children's Quarrel

An old woman is holding a baby on her lap, and it is pulling the hair of a little girl. Two other children at the table are interested spectators. The figures are life-size, and the painting is typical of the Munich School, the color inclining to grays and the drawing competent.

Signed at the left.

Height, 44 inches ; length, 70½ inches.

271

W. A. BOUGUEREAU

The Little Pilferers

A peasant girl and a child have been pilfering fruit, as it is easy to see from the well-filled basket in the foreground of the picture. The young girl is helping her little companion to climb over the orchard wall, and the action of both figures is expressive, and well caught by the artist. The drawing is masterly, as is usual with Bouguereau, and the heads, hands, and feet may all be noted for their grace and charm of line. The color scheme shows chief notes of purple, blue, white, red, and brown. A superior and very important example.

Signed on the right of the canvas near the top of the wall.

Dated, 1873.

Height, 79 inches ; width, 43 inches.

272

A. VÉLY

The Heart's Awakening

This is a picture which attracted great attention at the Paris Salon. A beautiful young girl, who is just reaching the age when her heart longs to find its deals in the flesh, is listening at the feet of a stately *grande dame*, who has, perhaps, been reading to her, from the book in her hand, the story of some young and gallant cavalier. The color scheme, with its two robes of white and black, is diversified by other tints, and the ensemble is harmonious and beautiful. From the H. L. Dousman Collection.

Signed at the right. Dated, 1880. Height, 96 inches ; width, 57 inches.

273

T. COUTURE

Love Drives the World

This splendid cartoon is a most important and interesting work by the famous painter of "The Roman Decadence," now in the Louvre. A woman with white drapery drives a cart of modern construction, to which are harnessed a span of four men. They represent Bacchus, the Soldier, the Poet, and the Lover. The conception is carried out with a noble decorative sense, and is a unique canvas in the world of art. From the T. J. Blakeslee Collection.

Signed half way up at the left with the initials "T. C."

Height, 58 inches ; length, 83 inches.

274

AUGUSTE HAGBORG

October. The Potato-Gathering

This is the masterpiece of a celebrated Swedish painter who is identified with the modern French School, and has won many honors at the Salons and Universal Expositions at Paris. The picture is in every way complete, and impresses the beholder by its sentiment and its hardy and virile technical achievement. The group of the laborer and the woman, the latter holding the mouth of the sack, into which the man pours the potatoes from a basket, is resolute in line and vigorous in execution. The head of the young woman, seen in profile against the gray sky, is charming in its simplicity. The man's head is shadowed by his wide-brimmed hat, and forms an effective contrast to the other with its forceful silhouette. The composition reveals the most earnest and thoroughly artistic qualities both in drawing and color, and the picture may be said to take rank with the best productions of the naturalistic school, which seeks its subjects in the picturesque life of the toilers of the soil.

Signed at the right.

Height, 100 inches ; length, 74 inches.

275

Grand Clock

Made to order by Eugène Cornu, movement by E. Farcot ; has calendar, astronomical, thermometer, barometer, and other attachments, elaborate carved Sienna marble case, with finely wrought bronze figure, by Carrier, surmounting, holding pendulum. From the A. T. Stewart Collection.

Extreme outside measurement : Height, 13 feet ; width and depth, 3 feet.

SCULPTURE

276

Marble Medallion

"Morning." Sculptured by William Couper, of Florence.

Height, 18 inches; width, 18 inches.

277

Marble Medallion

"Evening." Companion to the foregoing, by William Couper, of Florence.

Height, 18 inches; width, 18 inches.

278

Life-size Bust

"Forget-me-not." Sculptured by William Couper, of Florence.

Height, 20 inches; width, 12 inches.

279

Life-size Bust

"Joy." Sculptured by Thomas Ball, of Florence.

Height, 20 inches; width, 14 inches.

280

Marble Group

"Confidence Betrayed." Sculptured by Chev. N. C. Popotti, of Rome.

Height, 22½ inches; width, 16 inches.

281

Marble Group

"Flower Girl." Sculptured by Chev. N. C. Popotti, of Rome.

Height, 46 inches ; width, 17 inches.

282

Marble Group

"The Young Hunter." Sculptured by Chev. N. C. Popotti, of Rome.

Height, 38 inches ; width, 17 inches.

283

Marble Figure

"Sunshine." Sculptured by Chev. N. C. Popotti, of Rome. Has ebony pedestal.

Height of figure, 43 inches ; width, 14 inches.

284

Marble Figure

"Storm." Sculptured by Chev. N. C. Popotti, of Rome. Companion to the foregoing. Has ebony pedestal.

Height, 43 inches ; width, 14 inches.

285

Marble Bust

Life-size. Sculptured by J. A. Jackson, deceased, Florence.

Height, 21 inches ; width, 11 inches.

286

Marble Bust

Life-size "Psyche." Sculptured by Percy Wood.

Height, 22 inches ; width, 16 inches.

287

Marble Group

"Rebecca at the Well." Sculptured by Andrioni, of Rome. Has marble pedestal.

Height, $49\frac{1}{4}$ inches; width, 17 inches.

288

Marble Group

"Feeding the Bird."

Height, 37 inches; width, 14 inches.

289

Marble Bust

"Winter." Life-size.

Height, 20 inches; width, 11 inches.

VALUABLE CLOISONNÉ ENAMELS AND BRONZES

290

ANTIQUE VASE. Kutani faïence. Tall cylindrical shape, with relief ornaments and handles, dark blue and green enamels with gilt decorations, brown crackle texture.

Height, 24 inches ; diameter, 8 inches.

291

LARGE JAPANESE VASE. Satsuma faïence, tall cylindrical shape, basket or wicker work design, artistically decorated with figures of warriors, foliage, and other designs, in finely combined colors and gold ; fine creamy texture.

Height, 37 inches ; diameter, 12 inches.

292

PAIR LARGE VASES. Japanese, old Arita porcelain, decorated with equestrian and other figures in medallion and floral designs in bright colors.

Height, 40 inches ; diameter, 14 inches.

293

PAIR OLD JAPANESE VASES. Arita porcelain, tall, cylindrical shape with scallop top, bold relief ornamentations of flowers, rocks, and foliage, and painted decoration of peonies in brilliant enamels.

Height, 39 inches ; diameter, 12 inches.

294

ELABORATE BRONZE VASE, old Japanese ornamentation of imperial dragon Phoenix, cast in bold relief.

Height, 36 inches ; diameter, 14 inches.

295

PAIR ELABORATE JARS. Old Japanese shippo or cloisonné enamel, landscape, water scene, flying storks, and other designs in beautifully combined low tone enamels.

Height, 30 inches ; diameter, 15 inches.

296

PAIR PEDESTAL TABLES. For the foregoing, carved and ebonized, Chinese design.

Height, 30 inches ; width, 21 inches.

297

PAIR ELABORATE GOURDS. Fine Chinese cloisonné enamel, gourd design, blossoms and inscriptions in various colors of enamel on turquoise blue ground.

Height, 40 inches ; diameter, 19 inches.

298

PAIR PEDESTAL TABLES for the foregoing, carved, and ebonized, Chinese design.

Height, 27 inches ; width, 21 inches.

299

CARVED EBONIZED TABLE. Elephant design.

Height, 29 inches ; diameter, 22 inches.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

GETTY CENTER LIBRARY



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* *

La collection de Tableaux modernes, de feu **M. Daniel W. Powers**, a été vendue à New-York, Chickering-hall, les 18, 19 et 20 janvier, par les soins de M. Thomas-E. Kirby, auctioneer. Voici, en dollars, quels sont les principales enchères :

7. E. Erol. La fille du régiment; scène italienne, datée 1876 : 1,000 dollars (ou 5,000 fr.) — 8. A. Tamburini : Un vieux moine : 1,200 d. — 9. Jules Breton. Portrait de l'artiste, daté 1846 : 240 d. (acq. par M. Knoedler). — 13. C. Achenbach. Maison de Garibaldi à Caprera : 245 d. — 14. E.-L. Weeks. Scène au Caire : 200 d.

22. F. Vinéa. Les favorites : 250 d. — 23. A. Hagborg. Un loup de mer : 200 d. — 24. Meyer von Bremen. Jeune fille lisant, daté 1848 : 2,000 d. (Isidor Wormser). — 25. O. Rico. Scène à Venise : 1,200 d. — 27. O. Penne. Chasse au sanglier : 260 d. — 28. J. Frère. Amour maternel : 425 d. — 29. J. Vibert. Un jeu inégal : 825 d.

31. J.-F. Murphy. Paysage : 225 d. — 32.

J. Benedicter. Une cuisine hollandaise : 325 *d.* — 38. J.-S.-H. Kever. Le repas du soir (aquarelle) : 155 *d.* — 39. Eastman Johnson. La réprimande, daté 1880 : 770 *d.* — 40. A. Pasini. Les fauconniers : 350 *d.* — 41. G. H. Boughton. Keatrina van Tassel : 400 *d.* (S.-P. Avery). — 42. G. Courbet. Les casseurs de pierre : 250 *d.* — 43. J.-J. Henner. Rêverie : 530 *d.* (E. Morgan).

46. J.-L. Gérôme. La sentinelle à la tombe du sultan (de la collection G.-I. Seney, 1885) : 1,150 *d.* (H.-E. Hayes). — 48. F.-Millet fils. Vue prise à Vichy : 290 *d.* — 49. E.-L. Garrido. Sur la terrasse : 200 *d.* — 51. W.-H. Beard. Les voix de la nuit : 250 *d.*

55. F. Voltz. Bestiaux au lac de Maïssenger, daté 1878 : 700 *d.* — 59. A.-F. Bunner. Le môle à Venise : 360 *d.* — 62. J.-Ch. Meissonier fils. Les adieux de l'artiste : 310 *d.* (H.-N. Palmer). — 63. E. Munier. Au printemps : 260 *d.* — 66. E. Grutzner. Une rapide visite : 450 *d.* — 67. Joseph Coomans. Phidias dans son atelier : 350 *d.*

68. Julien Dupré. Le repos des moissonneurs : 680 *d.* — 69. Karl Becker. Une mère italienne en prière : 410 *d.* — 70. Hugues Merle. Interruption : 425 *d.* — 71 V. von Brozik. Le récit du fauconnier : 625 *d.* — 72. Otto Piltz. L'heure du goûter : 550 *d.* — 73. J.-F. Rafaëlli. La place de l'Opéra (daté 1878) : 600 *d.* — 80. Ch.-L. Muller. La ronde de mai : 495 *d.*

84. H. Mosler. Promenade dans
260 *d.* — 86. L. Bruck-Lajos. L'éco-
citant : 300 *d.* — 87. Rosa Bonheur
du troupeau (de la vente George Se-
4,200 *d.* (Isidor Wormser). — 88. I.
La tentation de saint Antoine, d.
825 *d.* — 89. A. Lesrel. La chan-
1881 : 720 *d.* — 93. A. Lubin. Sous le
385 *d.* — 94. F.-S. Lachenwitz. Un é-
suivi par des loups : 250 *d.* — 97. K.
Diane et ses nymphes : 300 *d.*

105. Max Gaisser. Les politiciens de
360 *d.* — 114. Aug. Hagbord. En atté-
bateau : 375 *d.* — 116. A. Piotrowsky. L.
du bûcheron : 255 *d.* — 117. A. Toul-
Douce rêverie : 225 *d.* — 120. R. de
La belle désœuvrée : 575 *d.* — 121.
Vue de Venise : 700 *d.* — 123. C.-M.
Bruni et flétri : 500 *d.* — 124. J.-G. B.
silence rompu : 250 *d.*

125. L. Alvarez. Caché et trouvé : 3
126. J.-G. Ferry. Une réunion litté-
l'Empire : 230 *d.* — 129. E. Grutzner.
bonheur : 475 *d.* — 130. J.-G. Vibert.
couverte : 900 *d.* — 132. A. Seitz. Le
carabiniers, daté 1874 : 780. — 133.
Nicol. La patience est une vertu (dat
800 *d.*

139. Horace Vernet. Dressage de chevaux : 205 *d.* — 140. Thorse. Paysage anglais : 205 *d.* — 141. P. de Hooghe. Place du marché le soir, en Hollande ; 325 *d.* — 142. Jimenez y Aranda. Pharmacie espagnole (daté 1882) : 1,900 *d.* — 146. L. Knaus. Le garçon boucher (daté 1879) : 3,350 *d.* (S.-P. Avery).

147. J.-J. Henner. Madeleine : 3,000 *d.* — 148. N.-V. Diaz. Paysages avec figures de femmes et amours (daté 1865) : 1,300 *d.* — 149. G. Troyon. Le berger (de la vente J. Seney 1891) : 1,000 *d.* — 150. L.-Victor Dupré. Paysage : 380 *d.* — 151. E.-J. Verboeckhoven. Le parc à moutons (daté 1840) : 1,325 *d.* — 153. F. Roybet. Velazquez peignant l'enfante : 600 *d.* — 154. J.-G. Brown. La provocation (daté 1881) : 1,000 *d.*

157. R.-S. Zimmerman. Préparatifs pour la répétition : 625 *d.* (S.-P. Avery). — 158. F. Neuhaus. La première promenade équestre du prince : 225 *d.* — 159. G. Haquette. Retour au pays : 285 *d.* — 160. Gustave Doré. Enfants soignants les petits préférés : 210 *d.* — 161. E. Richter. Sapho : 500 *d.* — 163. Karl Hoff. La visite intempestive (daté 1878) : 455 *d.* — 164. G. Hiller. Relai de chevaux dans le Tyrol : 210 *d.*

166. A. Vély. Françoise de Rimini
325 *d.* — 168. Léon Perrault. L.
d'Azor (daté 1872), 550 *d.* — 169. F.
Le vœu : 480 *d.* — 170. V. Corcos.
couvent (1887) : 320 *d.* — 171. R.-S.
man. Les apprentis cordonniers :
172. C. Lemaire. Fête foraine près
bleau en 1789 : 200 *d.* — 173. E.-A.
leuse italienne : 310

174. J.-G. Jacquet. Le conquérant
450 *d.* — 175. V. Palmaroli. L'ora
— 176. W. Schutze. Colin-Maillard
179. F.-A. Bridgman. L'après-midi :
180. H. Ten Gate. Contribution forcée
182. Claude Lorrain. Port de Marseille
— 184. Henri Lerolle. Jeune vagabonde
la vente Seney 1891) : 675.

186. Jules Worms. Devant l'Alcade
— 188. L. de Escosura. La visite au
(1876) : 500 *d.* — 189. Ad. Schreyer.
de trait hongrois : 2,650 *d.* — 190. M.
Trop de belle-mère : 1,375 *d.* — 191.
neck. Bon voyage : 220 *d.* — 193. E.
La favorite du Pacha (1872) : 525 *d.* —
von Piloty. Elisabeth et Frédéric de
apprenant la perte de la bataille de
(daté 1868) : 1,600 *d.*

195. F.-X. Winterhalter. Suzanne et les Vieillards (1866) : 410 <i>d.</i> —	n
196. J.-E. Leman. Hommage au Dauphin en 1638 : 350 <i>d.</i> —	-
197. W. Lindenschmidt. Luther et les Réformateurs à Marburg en 1529 : 550 <i>d.</i> —	A
198. T. Hildebrandt. Lear se réveillant de sa démence : 290 <i>d.</i> —	N
199. Adrien Moreau. Répétition de « Miriam », tragédie de Richelieu : 675 <i>d.</i>	u
205. Gabriel Max. Sœur Agnès : 420 <i>d.</i> —	v
216. F. Defregger. Portrait : 350 <i>d.</i> —	(
219. A. Seitz. Les Joueurs de cartes : 265 <i>d.</i> —	:
221. F. Streitt. Un Accident : 260 <i>d.</i> —	(
224. Th. Rousseau. Paysage (daté 1856) : 725 <i>d.</i> —	(
225. J.-B.-C. Corot. L'Eglise du Village : 1,350 <i>d.</i> —	1
226. G. F. Daubigny. Le Printemps (1876) : 3,000 <i>d.</i>	(
227. J.-C. Cazin. La Nuit : 930 <i>d.</i> —	(
228. E. Zamacoïs. Prélèvement de Contribution (1866) : 7,600 <i>d.</i> —	l
229. Joseph Coomans. Une Beauté classique (1880) : 260 <i>d.</i> —	e
230. L. Crosio. La Lecture : 310 <i>d.</i> —	r
232. A. Kowalski. Promenade à cheval dans le parc	£
240 <i>d.</i> —	l
235. L.-E. Adan. Marguerite :: 300 <i>d.</i> —	1
239. J.-G. Vibert. Inspection du Fort (1867) : 1,100 <i>d.</i>	l
	(

245. A. de Grossi. Les joyeux cavaliers (aquarelle) : 100 *d.* — 247. G. Simoni. Cavalier et bouffon (aquarelle) : 165 *d.* — 249. J.-G. Vibert. La répétition : 1,025 *d.* — 250. D.-A.-C. Artz. Récolte de fleurs sauvages (aquarelle) : 110 *d.*

251. Eugène Lambert. Le petit chat favori : 275 *d.* — 252. A. Tamburini. Bonheur bien gagné : 240 *d.* — 253. J.-A. Degrave. Sortie d'Ecole : 400 *d.* — 256. Jan Verhas. Dans le boudoir : 310 *d.*

257. E. van Mareke. Bestiaux (de la collection Donsman) : 4,625 *d.* — 258. N.-V. Diaz. Forêt de Fontainebleau (daté 1862) : 5,700 *d.* — 259. J.-L. Gérôme. Bab-el-Zouel : 5,100 *d.* (l'artiste s'est représenté dans l'un des personnages coiffé d'un turban vert).

260. Eug. Fromentin. Fauconnier arabe : 6,500 *d.* (acheté par M. Durand-Ruel, pour qui il avait été peint; tableau gravé par Milius pour le catalogue de la vente Lepel-Cointet en 1881.)

261. M. de Munkacsy. Soins à la favorite (de la collection Morgan) : 3,400 *d.* 262. E. Richter. Le joyau du harem (1879) : 435 *d.* — 263. Garcia y Mencia. « El Pelel » (1871) : 340 *d.* — 264. A. Mauve. Paysage hollandais avec animaux : 3,700 *d.* (acq. par M. Wormser). — 265. Hagborg. La femme du pêcheur : 410 *d.* — 267. T. Kinsdaël. Le bateau de pêche (1886) : 325 *d.*

268. Benjamin Constant. Au frais, Tanger : 1,900 *d.* — 269. W. Kray. Venus Aphrodite : 775 *d.* — 270. G. Jakobides. Querelle d'enfant : 900 *d.*

271. W. Bouguereau. Les petites maraudeuses (1873) : 6,600 *d.* 271. A. Vély. Le réveil du cœur : 675 *d.* — 273. Thomas Couture. L'amour conduisant le monde (de la collection Blacklee) : 3,000 *d.* — 274. Aug. Hagbord. Octobre, récolte des pommes de terre : 1,225 *d.*

NÉCROLOGIE

87-017527

Collection Daniel W. POWERS

VENTE faite à **New-York**, Chickering-hall, les 18, 19 et 20 janvier, par les soins de M. Thomas-E. Kirby auctioneer.

Prix en francs

Extrait du *Journal des Arts* :

Suite

175 — V. Palmaroli. L'orage	1.300
176 — W. Schutze. Colin-Maillard	1.250
179 F.-A. Bridgman. L'après-midi	4.150
180 — H. Ten Cate. Contribution forcée	1.125
182 — Claude Lorrain. Port de Marseille	1.625
185 — Henri Lerolle. Jeune vagabonde (de la vente Seney 1891)	3.375
186 — Jules Worms. Devant l'Alcade	7.875
188 — L. de Escosura. La visite au château, 1876	2.500
189 — Ad. Schreyer. Chevaux de trait hongrois	13.250
190 — Munkacsy. Trop de belle-mère	6.875
191 — E. Staneck. Bon voyage	1.100
193 — E. Dubufe. La favorite du Pacha, 1872	1.625
194 — C. von Piloty. Elisabeth et Frédéric de Bohême apprenant la perte de la bataille de Prague. daté 1868	8.000
195 — F.-X. Winterhalter. Suzanne et les Vieillards, 1866	2.050
196 — J.-E. Leman. Hommage au Dauphin en 1638	1.750
197 — W. Lindenschmidt. Luther et les Réformateurs à Marburg en 1529	2.750
198 — T. Hildebrandt. Lear se réveillant de sa démence	1.450
199 — Adrien Moreau. Répétition de « Miriam », tragédie de Richelieu	3.375
205 — Gabriel Max. Sœur Agnès	2.100
216 — F. Defregger. Portrait	1.750

219 — A. Seitz. Les Joueurs de cartes	1.325	v
221 — F. Streitt. Un accident	1.300	
224 — Th. Rousseau. Paysage, daté 1866	3.625	co
225 — J.-B.-C. Corot. L'Eglise du Village	6.750	—
226 — J.-F. Daubigny. Le Printemps, 1875	15.000	
227 — J.-B. Cazin. La Nuit	4,650	si
228 — E. Zamacoïs. Prélèvement de Contribution, 1866	38.000	d
229 — Joseph Coomans. Une Beauté classique, 1880	1.300	e
230 — L. Crosio. La Lecture	1.550	le
232 — A. Kowalski. Promenade à cheval dans le parc	1.200	n
235 — L.-E. Adan. Marguerite	1.500	v
236 — J.-G. Vibert. Inspection du Fort. 1867	5.500	t
243 — A. de Grossi. Les joyeux cavaliers, aquarelle	500	
247 — G. Simoni. Cavalier et bouffon, aquarelle	825	f
249 — J.-G. Vibert. La répétition	5.125	
250 — D.-A.-C. Artz. Récolte de fleurs sauvages, aquarelle	550	t
251 — Eugène Lambert. Le petit chat favori	1.375	v
252 — A. Tamburini. Bonheur bien gagné	1.200	
253 — J.-A. Degrave. Sortie d'école	2.000	
256 — Jean Verhas. Dans le boudoir	1.520	

257 — E. van Marcke. Bestiaux (de la collection Donsman	23.125	
258 — N.-V. Diaz. Forêt de Fontainebleau, daté 1862	28.500	
259 — J.-L. Gérôme. Bab-el-Zouel (l'artiste s'est représenté dans l'un des personnages coiffé d'un turban vert)	25.500	
260 — Eug. Fromentin. Fauconnier arabe (acheté par M. Durand-Ruel, pour qui il avait été peint, tableau gravé par Milius pour le catalogue de la vente Lepel-Cointet en 1881)	32.500	
261 — M. de Munkacsy. Soins à la favorite, de la collection Morgan	17.000	t
262 — E. Ritchter. Le joyau du harem, 1879	2.175	
263 — Garcia y Mencia. « El Pelel », 1871	1.700	c
264 — A. Mauve. Paysage hollandais avec animaux, acq. par M. Wormser	18.500	c f
265 — Hagborg. La femme du pêcheur	2.050	v
267 — T. Kinsdaël. Le bateau de pêche, 1886	1.625	-
268 — Benjamin Constant. Au frais, Tanger	9.500	
269 — W. Kray. Vénus Aphrodite	3.875	
270 — G. Jakobides. Querelle d'enfant	4.500	
271 — W. Bouguereau. Les petites maraudeuses, 1873	33.000	
272 — A. Vély. Le réveil du cœur	3.375	
273 — Thomas Couture. L'amour conduisant le monde, de la collection Blakeslee	15.000	
274 — Aug. Hagbord. Octobre, récolte des pommes de terre	6.125	

Tableaux — Objets d'Art

Curiosité

Une importante collection de tableaux modernes s'est vendue à New-York les 18, 19 et 20 janvier dernier. Les prix en sont intéressants à noter, car à côté d'œuvres de nos maîtres français contemporains, se trouvaient aussi de nombreux tableaux de peintres modernes italiens, allemands, espagnols, anglais, belges, autrichiens, hollandais, etc., dont il est assez rare de voir passer d'importants spécimens à l'Hôtel Drouot. Au point de vue de la valeur commerciale des tableaux modernes de toutes écoles aux États-Unis à l'heure actuelle, cette vente offre donc un véritable intérêt.

En voici les principales enchères, les prix étant indiqués en dollars.

— 7. Eroli, *La fille du régiment*, 1.000 dollars; — 8. A. Tamburini, *Un vieux moine*, 1.200 dollars; — Jules Breton, *Portrait de l'artiste*, 240 dollars; — O. Achenbach, *Maison de Garibaldi à Caprera*, 245 dollars; — 14. E.-L. Weeks, *Scène au Caire*, 200 dollars; — 22. F. Vinéa, *Les favorites*, 250 dollars; — 24. Meyer von Bremen, *Jeune fille lisant*, 2.000 dollars; — 25. M. Rão, *Scène à Venise*, 1.200 dollars.

27. O. de Penne, *Chasse au sanglier*, 260 dollars; — 28. Ed. Frère, *Amour maternel*, 425 dollars; — 29. J.-G. Vibert, *Un jeu inégal*, 825 dollars; — 31. Murphy, *Paysage*, 225 dollars; — 35. J. Benedict, *Une cuisine hollandaise*, 325 dollars; — 39. Eastman Johnson, *La réprimande*, 770 dollars; — 49. A. Pasini, *Les fauconniers*, 350 dollars; — 41. G. H. Boughton, *Keatrina van Tassel*, 490 dollars.

42. G. Courbet, *Les casseurs de pierre*, 250 dollars; — J.-J. Henner, *Rêverie*, 530 dollars; — 46. J.-L. Gérôme, *La sentinelle à la tombe du Sussan*, 1.150 dollars; — 48. F. Millet fils, *Vue prise à Vichy*, 290 dollars; — 49. E.-L. Garrido, *Sur la terrasse*, 200 dollars; — 55. F. Voltz, *Bestiaux au lac de Mänsenyer*, 700 dollars; — 59. A.-F. Bunner, *Le môle à Venise*, 360 dollars; — 62. J.-Ch. Meissonnier fils, *Les adieux de l'artiste*, 310 dollars; — 63. E. Munier, *Au printemps*, 260 dollars.

66. E. Grutzner, *Une rapide visite*, 450 dollars; — 67. J. Coomans, *Phidias dans son atelier*, 350 dollars; — 68. Julien Dupré, *Le repos des moisson-*

S VENTES

, 680 dollars; — 69. Karl Becker, *Une mère*, 410 dollars; — 70. H. Merle, *Interruption*, 600 dollars; — 71. V. von Brozik, *Le récit du fau-*
cer, 625 dollars; — 72. Otto Piltz, *L'heure du*
r, 550 dollars.

J.-F. Raffaëlli, *La place de l'Opéra*, 600 dollars;

. L. Bruck-Lajos, *L'écolier récalcitrant*, 200
rs; — 87. Rosa Bonheur, *Le choix du trou-*

4.200 dollars; — 78. L. Leloir, *La tentation*
saint Antoine, 825 dollars; — 89. A. Lesrel,

anson, 720 dollars; — 93. A. Lubin, *Sous le*
eau, 385 dollars; — 97. K.-F. Sohn, *Diane*,

ollars; — 105. Max Gaisser, *Les politiciens de*
ie, 360 dollars; — 114. A. Hagbord, *En attendant*

teau, 375 dollars; — 120. R. de Madrazo, *La*
désœuvrée, 575 dollars.

. F. Ziem, *Vue de Venise*, 700 dollars; —

G.-M. Dewey, *Banni et flétri*, 500 dollars; —

L.-C. Brown, *Le silence rompu*, 250 dollars; —

L. Alvarez, *Caché et trouvé*, 810 dollars —

E. Grutzner, *Joie et bonheur*, 475 dollars.

0. J.-G. Vibert, *La découverte*, 900 dollars; —

A. Seitz, *Le roi des carabiniers*, 780 dollars;

3. Erskine Nicol, *La patience est une certu,*

ollars; — 139. H. Vernet, *Dressage de che-*

, 265 dollars.

142. Jimenez y Aranda, *Pharmacie espagnole*, 1.900 dollars; — 146. L. Knaus, *Le garçon boucher*, 3.350 dollars.

157. J.-J. Henner, *Madeleine*, 3.000 dollars; — 148. N. Diaz, *Paysage animé*, 1.300 dollars; — 149. G. Troyon, *Le Berger*, 1.000 dollars; — 150. L.-Victor Dupré, *Paysage*, 330 dollars; — 151. Ed. Verboeckhoven, *Le Parc à moutons*, 1.325 dollars; — 153. F. Roybet, *Velasquez peignant l'enfante*, 600 dollars; — 154. J.-B. Brown, *La pro-vocation*, 1.000 dollars; — 157. R.-S. Zimmerman, *Préparatifs pour la répétition*, 625 dollars; — 161. E. Richter, *Sappho*, 500 dollars.

453. Karl Hoff, *La visite intempestive*, 455 dollars; — 164. G. Hiller, *Relai de cheraux dans le Tyrol*, 210 dollars; — 166. A. Vély, *Françoise de Rimini*, 325 dollars; — 168. Léon Perrault, *L'éducation d'Azor*, 550 dollars; — 169. F. Willems, *Le riva*, 430 dollars; — 170. V. Corcos, *Visite au couvent*, 320 dollars; — 171. R.-S. Zimmerman, *Les apprentis cordonniers*, 550 dollars.

173. E.-A. Piot, *Fileuse italienne*, 310 dollars; — 174. J.-G. Jacquet, *Le conquérant conquis*, 450 dollars; — 179. F.-A. Bridgman, *L'après-midi*, 810 dollars; — 180. H. Ten Cate, *Contribution forcée*,

225 dollars; — 184. H. Lerolle, *Jeune ragabonde*, 675 dollars; — 186. J. Worms, *Derant l'alcade*, 1.575 dollars; — 188. L. de Escosura, *La visite au château*, 500 dollars; — 189. A. Schreyer, *Cheroux de trait hongrois*, 2.650 dollars; — 190. Munkacsy, *Trop de belle-mère*, 1,375 dollars; — E. Dubute, *La favorite du pacha*, 325 dollars.

194. C. von Piloty, *Élisabeth et Frédéric de Bohême*, 1.600 dollars; — 195. Winterhalter, *Suzanne et les vieillards*, 410 dollars; — 196. J.-E. Leman, *Hommage au dauphin*, 350 dollars; — 197. Luther à Marburg, 550 dollars; — 199. A. Moreau, *Répétition de « Miriam »*, 675 dollars; — 205. G. Max, *Sœur Agnès*, 420 dollars; — 216. F. Defregger, *Portrait*, 350 dollars.

224. Th. Rousseau, *Paysage*, 725 dollars; — 225. J.-B. Corot, *L'église du village*, 1.350 dollars. — 226. C.-F. Daubigny, *Le printemps*, 3.000 dollars; — 227. J.-C. Cazin, *La nuit*, 930 dollars.

228. E. Zamacoïs, *Prélèvement de contribution*, 7.600 dollars; — 230. L. Crosio, *La lecture*, 310 dollars; — 235. L.-E. Adan, *Marguerite*, 300 dollars; — 239. J.-G. Vibert, *Inspection du fort*, 1.100 dollars; — 249. J.-G. Vibert, *La répétition*, 1.025 dollars.

253. J.-A. Degrave, *Sortie d'école*, 400 dollars; — 256. Jan Verhas, *Dans le boudoir*, 310 dollars; — 257. E. van Marcke, *Bestiaux*, 4.625 dollars; — 258. N. Diaz, *Forêt de Fontainebleau*, 5.700 dollars; — 259. J.-L. Gérôme, *Bab-el-Zouel*, 5.100 dollars; — 260. E. Fromentin, *Fauconnier arabe*, 6.500 dollars; — 261. Munkacsy, *Soins à la favorite*, 3.400 dollars; — 262. E. Richter, *Le joyau du harem*, 435 dollars.

263. Garcia y Mencia, « *El Pelel* », 340 dollars ;
— A. Mauve, *Paysage hollandais*, 3.700 dollars ; —
265. Hagborg, *La femme du pêcheur*, 410 dollars ;
— 267. T. Kinsdaël, *Le bateau de pêche*, 325 dollars ;
— 268. Benjamin-Constant, *Au frais ; Tanger*,
1.900 dollars.

269. W. Kray, *Vénus Aphrodite*, 775 dollars ; —
270. G. Jakobides, *Querelle d'enfant*, 900 dollars ; —
271. W. Bouguereau, *Les petites maraudeuses*,
6.600 dollars ; — 272. A. Vely, *Le réveil du cœur*,
675 dollars ; — 273. Th. Couture, *L'Amour condui-
sant le monde*, 3.000 dollars ; — 274. A. Hagborg,
Octobre, 1.225 dollars.

M. N.

Les Livres

Cette fois, voici une vente de livres, une vraie vente, pas considérable, mais sincère et intéressante : les livres du relieur estimé Chambolle, dit Chambolle-Duru, gendre et successeur du célèbre Duru qui fut un des relieurs de toute la grande bibliophilie rétrospective de 1840-1860.

Chambolle était amateur de livres illustrés

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